"The Birth of a Song"

THE NEW YORK
DRAMATIC MIRROR

JUNE 10, 1916 PRICE TEN CENTS

CATHLEEN NESBITT AND JOHN BARRYMORE
In "Justice"

Drama — Vaudeville — Motion Pictures

White, N. Y.

George M. Cohan's preparedness battalions—prepared to give you a continuous laugh—in the spirited finale of the first act. Little Billy, mounted on Jasper (Alfred Lateli), is the commanding officer

SPRINGTIME THEATRICAL FANCIES

Witzel, L. A.

Adele Rolland is to play the leading feminine role in "Buried Treasure," a new comedy by Rida Johnson Young, which Cohan and Harris will present for the first time at Atlantic City on June 19

White, N. Y.

Marie Tempest as Mabel Vere in "A Lady's Name," holds a conference with Stanley Harrison, who plays the part of Adams, the butler, prior to assuming the duties of a cook

White, N. Y.

Rosrika and Yancsi Dolly as they appear in "His Bridal Night," a farce recently tried out on tour by A. H. Woods. It will be presented in New York early in August

White, N. Y.

Edith Thayer as Katinka in the play of that name and Samuel Ash as Ivan Dimitri demonstrate anew that musical comedy love will find a way

THE NEW YORK DRAMATIC MIRROR

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STORY OF THE BIRTH OF A SONG

In Which the Man or Woman Who Is Making the Fight May Find a Way to Win

By FRANK H. BROOKS

IT is not a song if it doesn't gush from the heart. And one reason why there are not more gushers is that the song-writers of to-day are more interested in the price the publishers will offer than they are in what will please the public.

Isn't that true of everything? you ask. It is. And if a song brings in money, isn't that evidence that it is popular? you inquire. Not necessarily. Considerable money has been paid for songs as considerable money has been paid for plays and books, and the songs died out forever. They were written for money. They did not gush from the heart. The songs that reached the heart, which were heard in homes, and in the streets—you can recall them if you have reached that point from which you can look back—did not put money in the pockets of the composers or the publishers (there are some exceptions), but they made the names of the writers famous. Such songs "gushed from the heart." Occasionally one that took hold and was heard round the world, was taken up when it became known that it was wanted, by a shrewd publisher who received all of the financial benefits while the composer walked the street.

The publisher of to-day, whether he publishes music, plays or books—more particularly the first—is foxy. He is not to be condemned for that. Nobody of common sense in the time in which we are living is altogether sentimental. All such know that no business is conducted as a pastime. Even the philanthropist expects his rake-off in some form. But there is the ugly fact that the successful man is more or less a selfish man.

As this is the story of the birth of a song, let us consider the average music publisher or musician who has reached his goal.

His first instinct, when any composition is offered him, is to pooh-pooh, to belittle, to sneer at the product. But if the song of its own merit strikes the popular chord, the publisher fawns and, provided he can get it, heralds himself as the discoverer of a genius. It is a wonder to those who get a peep at the tragedy of success, that there are as many writers as there are in the lines mentioned. Comes the reply that it is the fate of genius to struggle and plead, and that if a man has it in him, it will leap over the barriers; or to pharaphrase a coinage of the town, you can't rope genius. This is the excuse of those who obstruct, heckle and boo the spirit that strives to reach up, that yearns to rise on the stepping stones where it was born.

This brings us to a case in point, and it is not an exception:

A song-writer of this city heard and obeyed the call within him. Like many in commercial and financial life he took a gambler's chance. He tossed a coin to decide whether he should write a song of the heart in polished cadences or make it suitable for rag-time. The coin flipped for the latter. So far as is possible, in such an instance, the genius took every precaution to make his composition perfect from a musician's point of view. It was submitted to the leader of an orchestra. He was in the musicians' trench under the stage, playing cards with his fiddlers. Waiting for an opportune moment, the composer apologized and made known his mission. Would the master do him the honor to glance at the composition which he offered? The leader scowled, shrugged his shoulders and growled.

"Well, let's see your slush." When it was placed in his hands he glanced at it impatiently. Then he drew his fountain-pen and stabbed the composition in several places. With this, he handed it back—and resumed the game. Not a word of encouragement; not so much as a friendly glance.

A long walk to the office of a music publisher followed. Finding the head of the concern unoccupied, the composer nerved himself to say that he had a song which he believed had some merit, but that he would be glad to have the publisher's opinion. Before the writer could display his "goods," the publisher threw his javelin.

"Why don't you publish it yourself, if you think it such a good thing?"

The composer was not altogether a pauper. He had a roll of bills. He counted out fifty dollars and laid the denominations on the desk. It was the publisher's tip for looking at the song. Wonderful magic. The meat of the vulture!

"Where is it?" asked the publisher.

When the manuscript was handed in, the publisher put it into a pigeonhole, pulled down the roll-top of his desk, put on his hat and as he was leaving, said:

"Leave it here for a week and we will decide." Previous to this the publisher had taken care to place the roll of bills in his nearest pocket.

It is known that the manuscript was passed to the "staff" that is hired to do anything that is for the the publisher's interest. It is known that they laughed and passed it back as not available.

There was another publisher. When he looked at the composition he said, "Here is the name of a printer around the corner. Take it to him. Tell him I sent you. Get him to print you 100 copies of an attractive title-page. Have your name printed on the cover. You will pay the printer his price." The composer, of course, had the score, hastily made up according to requirements. As he was departing the publisher remarked, "When you get it printed, hunt up some fellow and pay him to sing it. If it has any go, you will hear from it."

He followed instructions. This publisher did have a human streak in him. The 100 copies were turned out. The title-page was attractive. Most of the copies were sent to friends of the composer in several cities, with a request to place the song in the hands of music publishers. In the course of a few weeks replies came back. The most gracious of the answers was this: "Publishers say they have no time to waste on such trash." One of the publishers made the confession: "We have our own clientele of writers. We cannot afford to turn them down by taking a chance to boom an unknown composer." He, at least, was frank.

A friend of the composer gave him a tip. "Your song," he said, "is a coon song. Take it to some minstrel and get him interested."

One of these minstrel managers looked at the composition and said it might do, provided the author would allow him (the manager) to make such changes as would be to the manager's interest. Even then, he would have to think it over. A copy of the song was left to the manager. He never returned it, although he was asked several times.

"Of all offenses, that's the worst offense
Which seems to say you are not worth a thought."

It is as true to-day as the day it was written by Byron. But these offenses are committed every day in the year in every line of business.

Another minstrel manager to whom the composition was submitted looked at the title-page and then asked the author, "Have you seen our show?"

The author had not. "I'll pass you in," said the manager. "You may hear something that will put you wise."

It was a political year. Somewhere down the street a meeting was advertised. A glee club was featured as one of the attractions. The composer got there ahead of the speakers and had an interview with the glee club leader. He handed him the song and music and a five-dollar bill, and said, "Here: try this out on your meeting. It has never been done by anybody."

When the club had tried it, the composer didn't know whether they had sung "Onward, Christian Soldiers," or "The Wearing of the Green." He protested to the leader of the club, who replied that they didn't have time to study it very well, but that if he would put up more money "they would learn it," and "see what they could make out of it." They never had a chance.

For such as have the grit, the patience, the staying quality, there is always a Somewhere. This composer had all of the traits enumerated. Somewhere a man took a chance at it, not for money, but—well, because! The song went. It spread. It became one of the popular songs of the day—one of those for which the public is waiting. It is being sung to-day in the music halls and whistled on the streets. It is a record in many homes.

What of the publisher who accepted the "fifty" to "look it over for a week"? That's his business It is not a part of this story.

THE TROUBLE WITH NEW YORK

(Des Moines Capital)

"The trouble with most New Yorkers is that they think there are no other cities in the United States outside of their own 'little old New York,'" is the opinion of A. H. Blank, of the Garden Theater, new president of the Iowa moving picture men, who just returned from a two weeks' trip to the Eastern city.

"Des Moines and Iowa never looked better to me than when I returned from this trip. The motion picture business is chaotic everywhere at present, but in New York, it seems to be particularly so. They don't seem to have any organization back there. One reason is, I think, that they don't work hard enough. Nobody thinks of going to work before ten-thirty or eleven in the morning, and they quit about three in the afternoon, and then they complain about the 'beastly hard day,' they have put in. If we'd bring any one of those New York picture men out here, where we work from ten to twelve hours a day, they wouldn't stand a chance."

The drama as a work of art is simply amenable to the rules of art.—J. E. Taylor.

MADAME CRITIC

IF you are tired of sex wrangles, triangles and plays with a lesson or a purpose, now is the time to take an antidote, and the same will be found most delightfully housed at the Shubert Theater under the prescription "Step This Way."

Mr. Lew Fields is the comedy doctor who knew exactly what the patient public really needed and wanted as a spring bracer, possessing a strong constitutional foundation and a pleasing flavor to make everybody call for more. This is one instance where an attraction which was a great success nine years before is actually as much up to date as it ever was. Not one soul did I hear complain of its age. A large number of persons present had seen "The Girl Behind the Counter" when it was the sensation of the town, and in recalling the production spoke of the funny Connie Eddiss and the agile Vernon Castle, but, contrary to the usual rule, no one lamented the fact that they are not now with the cast.

The present players seemed to experience no difficulty in winning general approval for their performances. Surely Alice Fischer could not be any funnier, nor could Charles Judels. Lew Brice is eccentric enough in his dancing to please the most exacting. I can't say that I care for the enormously long nose he attaches to his own, which surely seemed to be long enough without building a wing to it, but perhaps my sense of comedy in dancing faces is too legitimate to be generally accepted. Of course the Brice face in no sense resembles that of Mr. Castle, whether made-up or not! but there was a time when the Castle face was not noted for any particular distinction, so there is hope for Mr. Brice. At any rate there is no question in regard to his legs. I wished that Gladys Clark had studied her face and figure more closely before deciding upon dresses and bonnets built on such "little girl" lines. Miss Clark is pretty and clever enough to have selected something more distinctive than the regulation soubrette attire.

Marguerite Farrell "put over" the "Kelly" song with ease, much to the joy of the clacquers who really weren't needed at all, for the regulars were most enthusiastic.

There is something about the word "hell" in both the drama and musical comedy which seems to exert a charm all its own. In the "Kelly" song—by the way there's another good luck word, "Kelly"— there is a play on the word in speaking of the "l" in Kelly. The refrain runs along the sentiment that if you take the "l" out of Kelly, Kelly will knock the "l" out of me. "Clever, is it not?" The men seemed to think so. I am sure there were lots of Kellys in the audience, too.

Beth Lydy, who understudied Marguerite Namara last season and sang at the Wednesday matinees in "Alone at Last," has a sweet voice. She is pretty and wears some dainty frocks. She also wears her hair in curls over her shoulder. I wish she wouldn't. I dare say she has been too busy rehearsing for "Step This Way" to ponder over her striking resemblance to Frances Pritchard, else she would have tucked away her curls instead of letting them hang. As a matter of fact, Miss Lydy looks enough like Miss Pritchard to be her twin—this is complimentary to both young women.

It was rather a surprise to the host of admirers of that twenty-six year old baritone wonder, John Charles Thomas, who was responsible for the success of "Alone At Last," to find him in such a light-stepping, merry-tuned production as "Step This Way," but I think it an excellent idea of his managers, the Messrs. Shubert, for it is so easy for a singer who has scored such popularity in more ambitious things to fall into the rut of one-line roles. No danger of this in Mr. Thomas' case, however, for his experience in singing the leading part in "Alone At Last" and appearing at the Sunday night concerts at the Winter Garden throughout the past season had added to his poise and versatility. He has justly earned being featured in "Step This Way," in which he is a joy to the eye and ear, although his chief solo, as a composition, does not deserve the distinction conferred upon it by being sung by such an artist. Here is a golden opportunity for some ambitious composer to exert his inspiration on a solo which would make his fortune and reputation.

I wondered how Mr. Thomas enjoyed the change in climate after having journeyed from the highest peak of the Jungfrau, amid ice, blinding snow and love themes, to the lowlands of our rocky isle with bright lights, one-two-three music, Highsteppers and pay-as-you-go atmosphere.

You must see the Highsteppers. Some nine years ago they were squabs—not the same squabs, however. But, as I said before, all this experience is good for a young man accustomed to a serious outlook on life. When Mr. Thomas becomes a star in the fall in "Alone At Last," which will go on tour after a short New York engagement, he will enjoy getting back to the icy cloudland.

I don't know what is coming over some of our actors that they are not particularly ambitious to be starred. Surely it is not lack of ambition. Jack Barrymore is not the first actor to decline the honor of seeing his name alone in electric lights, as Mr. Thomas told me before Mr. Barrymore announced his intention that his managers were talking of starring him. But he had no wish to be starred—establishing a precedent for a singer. By all rights his head should have been completely turned by his rapid ascent of the ladder of fame, but I am pleased to assure you it is nothing of the kind. However, the Shuberts are as appreciative of the Thomas' possibilities as the young man is modest, and his name is bound to be seen in electric lights after "Step This Way."

White, N. Y.

BETH LYDY, JOHN CHARLES THOMAS, LAURA HAMILTON, AND CHARLES JUDELS HELP TO MAKE "STEP THIS WAY" A POPULAR SUMMER ATTRACTION.

There is something so genial about Lew Fields that he couldn't lose his "following" if he tried. The passing years make not the slightest difference either in him or his adherents, many of whom were out in full force at the opening to welcome him. Mr. Fields doesn't look one day older than he used to. His comedy points make the new recruits laugh as heartily as they still do those who know what to expect. His scene at the soda fountain and the one with the waiters is as new as if it had never been done before. Here is another instance of an actor who never tried to take up all the stage for the entire performance. This is one of the secrets of the success of Mr. Fields. He is wise enough to know that no intelligent—or unintelligent person, either, for that matter—wants too much of a good thing. So much, but not too much! When Mr. Fields is not on the stage we enjoy the other good features, and then, when he comes on again, we are so glad to see him. He never was one of those comedians who tire the audience to death with clever dialogue and business. He knows when the audience is ready to "say when," and doesn't wait for the word. His company is glad to support him and the public wants him—what more can he ask?

I almost forgot Doraldina, who does the most lithe and sensuous dance seen here in many moons. This is a rare novelty in an age when every vaudeville and musical show almost has its dancing numbers and when almost every solo dancer or team tries for the exotic. We have seen the males slide the females down their shirt bosoms, hold them to them, from them, around them, under them, in every conceivable position and then yearn for still more positions—some of which had never been done before.

We have had oriental dances in every possible twist of the human form. And now, along comes this Doraldina, who is neither plump, nor painfully thin, like—well, you know, any number of dancers who may be classed in the two assortments—nor is she timidly modest nor boldly self-assertive.

But by the time she finishes swishing that voluminous Hawaiian grass skirt about, keeping time with her well-shaped, bare feet in a manner that seems neither modest nor immodest, but somehow perfectly natural, and showing her white teeth, adds one smile by way of a finale as she lures you with her graceful undulating hands, you feel that there must be some truth in the books you have read about the fascination of the Hawaiian life.

By the way, the Hawaiian musicians who accompany her must have more engagements than they can fill, for one sees them everywhere—at tea at the Biltmore, after dinner at Castles-by-the-Sea at Long Beach, then at the Shubert. I haven't asked where they go after that, but you may be sure every moment is filled. The craze for Hawaiian music was started by the appearance of a number of native musicians in "The Bird of Paradise," the Richard Walton Tully play in which Laurette Taylor—and later Leonora Ulrich—merited all the praise they received. Someone has told me that these Hawaiians are the same.

Their popularity is significant in that it shows the waning taste for coon songs and coon entertainers. The Hawaiians play their native music and when they dance it is always in their native dances. There is something so plaintive about their music, yet it is merely a romantic plaintiveness which suggests moonlight nights and the heavy perfume of tropical flowers and is seductive in its sadness without the slightest suggestion of depression. Disappointed love, farewell and eternal absence assume the hues of things which must be in the course of things—sadly sweet. One can afford to indulge in all this foreign atmosphere for a short while in "Step This Way," however, for there are the "Highsteppers," with their feet over their heads most of the time and not a care on earth except to be merry and look pretty. What more would you?

MARIE B. SCHRADER.

ENGLISH ACTORS REAP HARVEST

Nearly all of the leading English actors visited the United States during the present season. And in most every instance they reaped a golden harvest. Sir Johnston Forbes Robertson enjoyed a highly profitable season for his farewell tour of America. Sir Herbert Tree has demonstrated most convincingly that Shakespeare can pay when intelligently presented. His engagement at the New Amsterdam proved so lucrative that at the closing performance last Saturday night his manager, Percy Burton, distributed $5 gold pieces to all the stage hands who assisted in his productions.

Cyril Maude has also had an excellent season in "Grumpy." He could continue to add to his income substantially by appearing for several more seasons as the irascible lawyer, but he prefers to win new histrionic laurels and, therefore, will be seen next year in two new comedies, one of which has for its central character, a French-Canadian barber.

Marie Tempest has finally found a play suitable to her effervescent personality and is winning the triumph long due her. From present indications "A Lady's Name" will be drawing capacity houses well into the autumn.

Phyllis Neilson-Terry has not been fortunate in her plays, having appeared to fine advantage in but one drama, and that a revival—"Trilby."

Mrs. Patrick Campbell has confined her activities to a reappearance in Shaw's "Pygmalion." Next year she will appear in a new play.

Among the well-known English players who have yet to visit New York while the war is in progress, are Sir George Alexander, Sir John Hare, Sir F. R. Benson, Martin Harvey, and H. B. Irving.

Personal

CHARLOTTE.—Charlotte, the skating star of the Hippodrome ice ballet, has signed a contract to appear under the management of Charles Dillingham for two years more. She has given up her plan to return to Germany at the end of her engagement in "Hip, Hip, Hooray" and will shortly begin rehearsals of the new Hippodrome production.

CHASE-AINSWORTH.—Stella Chase-Ainsworth, who went to California in December on account of ill-health, is at present visiting her sister in Modesto. As her physician orders her to remain in that genial

FLORENCE MOORE,
Who Is to Play an Important Role in the New Winter Garden Production, "The Passing Show of 1916."

climate for some months longer, she will visit many of the popular resorts of the coast during the summer season.

COLLINS.—Reports from London state that Jose Collins has won an emphatic success in "The Happy Day," a new musical play which has just been produced at Daly's Theater. Miss Collins withdrew from the cast of "Alone at Last" at the Shubert Theater last winter in order to accept an engagement for the soubrette role in the new production at Daly's.

CONKEY.—Thomas Conkey, who sings the baritone role in "Molly O," was formerly the proprietor of a men's furnishing store in Cleveland. For a long time he was a baritone soloist in the Rockefeller church in that city. During an engagement in Cleveland Joseph Sheehan, the grand opera singer, heard him and liked his voice so well that he offered him a place in his company. Conkey accepted and sold out his store. His first important role was that of Valentine in "Faust." Later he entered the light opera field and sang the baritone role in "Sweethearts," in support of Christie MacDonald for three years.

DUNCAN.—Isadora Duncan sailed Saturday, June 3, on the *Byron* for South America, with her company of classic dancers and musicians to tour the principal cities in Argentina, Chile and Brazil.

HOUSMAN.—Lawrence Housman, English author and playwright, best known here for his "Prunella," which Winthrop Ames produced at the Little Theater two seasons ago, was recently interviewed in New York upon the staging of plays. "Simplicity is my aim," he said. "I should like to see the day when one set of scenery would suffice for a complete play, perhaps, for the repertory of a theater. When people would go to see the play and not the scenery. I do not mean that plays should be put on with the bare simplicity of the Elizabethan stage, but with one set to stand during the whole action. It is the decoration that makes producing plays to-day so expensive.

GREGORY.—Donald Gregory, former stage manager at the Academy of Music and later director of the Burns Players at Colorado Springs, has enlisted in the Ninety-seventh Battalion, Canadian Expeditionary Force, known as the American Legion. Besides being a well-known actor, Mr. Gregory is a veteran of the Spanish-American War and the Philippine Rebellion. The American Legion expects to sail for France in a few weeks. For the present Mr. Gregory may be addressed, care the Ninety-seventh Battalion, Canadian Expeditionary Force, Exhibition Park, Toronto, Ont.

KLAW.—Marc Klaw has returned to New York after a two months' tour in the West. He spent the greater part of the time in Honolulu, San Francisco and Los Angeles.

PEPLE.—A new comedy by Edward Peple, entitled "Friend Martha," is to be produced by the Manhattan Players at the Lyceum Theater, Rochester, N. Y., next week. Peple's successful farce, "A Pair of Sixes," was first presented by this organization three seasons ago. In the personnel of the company this year are Olive Wyndham, Oza Waldrop, James T. Galloway and James Spottswood.

POWERS.—It is pleasant to welcome James T. Powers back to the stage even though he is not appearing in musical comedy. After an absence of nearly three years he opened an engagement in Washington last week in "Somebody's Luggage," a farce-comedy by Mark Swan. The play is reported to have won an emphatic success for the star, for whom it is said to fit "like the proverbial glove." Mr. Power's last appearance in New York was in "Two Little Brides" at the Casino Theater. Previous to that engagement he was seen in the enormously successful "Havana."

STUART.—No musical compositions have come from the pen of Leslie Staurt in several years. In fact, not since "Havana" has he been represented on the New York stage. No reason is given for his inactivity. Mr. Stuart is at present in this country. He recently appeared, in company with other light opera composers, at a benefit performance for the Actors' Fund, at which he played selections from his operas, "Floradora," and "The Silver Slipper."

WALDRON.—Charles Waldron is playing the title role in the London production of "Daddy Long-Legs." Mr. Waldron succeeded Guy Standing in the part shortly after the play was produced in Chicago, and appeared in it during its long engagement at the Gaiety Theater, New York.

PROLIFIC PLAYWRIGHTS

Perhaps the most prolific playwright of recent years was the late Clyde Fitch. It is said that at one time during his most active years he was engaged upon ten plays. He is the only dramatist,

McClure Studio, N. Y.

GRACE FIELD,
Who Adds Piquancy and Charm to the Part of Josette in "Molly O."

within our recollection, ever to be represented by four plays on Broadway at one time.

Fitch promises, soon, however, if present indications count for anything, to have a rival for exceptional industry. Horace Annesley Vachell, the English playwright who recently gave up the writing of novels to earn larger fortunes in the drama, had four plays running at one time last season on the English and American stage. In New York he was represented by "The Chief" in which John Drew appeared and "Quinneys," which was presented at the Maxine Elliott with an all-English company. "Pen," his latest play, has just been produced by Sir George Alexander at the St. James Theater, London.

Other prolific playwrights are Willard Mack, who turns out melodramas upon demand; W. Somerset Maugham, who has resumed his literary work after several months devoted to Red Cross work in France; and George V. Hobart, who finds it as easy to write "modern morality" plays as to provide libretti for "girl-and-music" productions.

LONDON RUN OF "PEG"

J. Hartley Manners's "Peg o' My Heart" has closed its London engagement after a run of eighteen consecutive months. Laurette Taylor played the title role for several months during the play's season at the Globe. When she returned to New York Moya Mannering assumed the part.

HOWARD KYLE,
Who Gave a Notable Performance as Prospero in the Shakespearean Masque, "Caliban."

Sara Allgood, remembered in New York as one of the brightest luminaries in the Irish Players of some seasons ago, is playing the role of Peg in the Australian production.

"THREE LITTLE MAIDS" REWRITTEN

"The Three Little Maids," a musical comedy presented several years ago at Daly's Theater, has been rewritten. Under the name of "The Miller's Daughters" it was recently produced at the London Opera House. Of course, it was a success. It could not have been a failure even though it was presented in its original form. Its score was dainty and tinkling, and the book, as we remember, was of a distinctly high order.

MISS MARLOWE'S FAREWELL TO SHAKESPEARE'S WOMEN

(Read by Miss Marlowe at Mr. Sothern's farewell performance.)

I, dreaming, walking in Arden's wood,
Where, Dream of Dreams, roamed Rosalind,
Demure Viola thoughtful stood
Beneath the scented Eglantine.
Lo! Saucy Beatrice! who, long syne,
Hath learned of scornful pride the cost.
Her eyes from leafy ambush shine—
Sweet ladies, I have loved and lost.

The fair Ophelia, from the flood,
Waves a pale hand in parting sign.
Flaunts Kate the Curst—in Rebel mood;
Weeps Cawdor's Queen incarnadine.
Sad Juliet sighs—her love divine,
By cruel stars forever cross'd.
Here Imogene flees Cymbeline.
Sweet ladies, I have loved and lost.

Portia, who, from the bond of blood,
Diverted Shylock's fierce design;
Great Egypt's Queen, whom Caesar wooed,
Strays here from fields of Prosperine.
Deep drank I of your wisdom's wine,
Quaffed I your wit, ye radiant host.
Farewell! Your service I resign;
Sweet ladies, I have loved and lost.

Your hands! Your lips! Yea, thine and thine,
Hearts debonair—souls tempest toss'd—
Your constant shrine, this heart of mine.
Sweet ladies, I have loved and lost.

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ACTORS UNIONIZE

THE actors have taken the decisive step.

At a meeting attended by upward of 500 members of the Actors' Equity Association, by an almost unanimous vote, augmented by nearly 800 ballots cast by mail, they decided to enlist under the banner of the American Federation of Labor.

It is a significant sign that the majority, if not all, of the local papers have editorially approved the step taken by the actors, for the wrongs under which the player fraternity suffered has been a matter of notoriety.

The theatrical "game" peculiarly invites a class of exploiters who are ultimately irresponsible, and who can make their little fleeting authority a source of great hardship to those subject to their rule.

It is this class that will be made to feel the inconvenience of dealing in future with men and women who may no longer be intimidated from claiming their rights by terror of blacklists or other dire reprisals.

The responsible managers, or a large percentage of such, have no objection to signing an equitable contract. Where they have insisted on their own style of contract with its inequities they have done so largely under a prevailing system which has developed by slow degrees and has fostered the growth of injustice by a natural process of evolution.

We are not prepared to believe that the better class of mangers will seriously oppose the step taken by the players, or invite a conflict. A number of firms had voluntarily given their adherence to the chief demands for a better contractual treatment before the final step in unionizing the profession had been taken. Others have since recorded their intention of doing so.

Whatever friction the new course may engender is such as must be expected in adjusting conflicting interests. In a few months complete harmony will prevail, and we predict that the relationship of players and their managers will be on a better plane than ever before. With a mutual agreement of mind on points which have so long been in dispute a better feeling must develop, and develop rapidly.

It is now the turn of the players to see that the new power given them by close organization is not used to exact reprisals or foster grievances. The actor fraternity will have little use for the walking delegate. It is too intelligent a body to be swayed by the arbitrary will power of individuals. Those in charge of its future should always remember that they are artists, and that they are not at the head of an inarticulate mass. The admirable course adopted by the A. E. A., in hearing both sides and administering the principles of justice in an impartial spirit, whether the verdict was for or against their members, is eminently worthy of being continued. There are two sides to most controversies, and in the past the association has bravely shown that it is not disposed to abuse its authority.

THACKERAY AND RILEY

WE are going back for something new. If this is an anachronism, all right. We are to have two plays next season, from back yonder. There will be a plenty from the grounds of to-day and to-morrow—and from nowhere—but only two, so far, as announced as certainties from places that were passed by long ago.

JOHN DREW is to be Major Pendennis. That means THACKERAY. It is enough. THACKERAY gave us "Vanity Fair" in fiction, and LANGDON MITCHEL worked it into "Becky Sharp," and Mrs. FISKE played it. How well, all who saw it, know. Ten years ago, MICHAEL MORTON drew on THACKERAY. "Colonel Newcome" by BEERBOHM TREE was the result—from "The Newcomes."

Let us shed a tear or two for the cult that pretends to belittle THACKERAY. It is not likely that JOHN DREW will fail where Mrs. FISKE and BEERBOHM TREE were successful. Pendennis is one of the THACKERAY trios—the others we have named. It is something worth waiting for—this last. It is a reminder of AUGUSTIN DALY, who discovered JOHN DREW. Of CHARLES FROHMAN, who continued him as long as FROHMAN lived, and of FROHMAN'S successor, JOHN D. WILLIAMS, who knows and has known JOHN DREW so long and so well. It brings a new manager into the theatrical field—a FROHMAN pupil—who shows he knows what is wanted in placing a DALY and FROHMAN success in a play from the heart and brain of THACKERAY.

Then, as has been announced in the MIRROR, we are to have early next season an American play from a poem of JAMES WHITCOMB RILEY, "An Old Sweetheart of Mine." ROBERT MCLAUGHLIN has been commissioned by RILEY'S publishers to dramatize the ballad that found its way into so many hearts. The scenes will be laid around Greenfield, Indiana, and in the cast we are to have Little Oliphant Annie, the Raggedy Man, Squire Hawkins, Doc Sifers—all WHITCOMB RILEY creations.

MCLAUGHLIN gave us "The Eternal Magdalene," the play which brought back to the stage, after long retirement, JULIA ARTHUR. It is not often that we have a play dramatized from a poem, seldom, as we recall, from a poem by an American, one "close to the people." It is to be produced in Indianapolis early in October. We are glad to know that the play will bear the name of the poem—"An Old Sweetheart of Mine." Something in that which is like the aroma of glasses of a well remembered night in which congenial souls met and lingered. THACKERAY and WHITCOMB RILEY in the same season will be worth waiting to see.

CLEMENCY FOR ARTHUR BUCKNER

The undersigned do hereby request and urgently recommend the commutation of the sentence from three years to one year, with "good time" allowance for good conduct of Arthur P. Buckner, who is now confined in the United States Federal Penitentiary at Atlanta, Ga.

The following have already sent their signatures, which will accompany his petition to President Wilson:

Sime Silverman, editor *Variety*; W. J. Page, editor *Billboard*; Reinold Wolf, *Morning Telegraph*; Edward V. Darling, George A. Gottlieb, James J. Corbett, Bert Levy, Loney Haskell, Alf. T. Wilton, James E. Plunkett, Claude Bostock, W. D. Ascough, Julius Tannean, Dan Sherman, Harry Holman, Herbert Lloyd, Eddie Emerson, Jerry Baldwin, Charles Kenna, W. M. Leslie, Ruth Roye, Frank Carter, Edward Madden, Jack Dempsey, Mary Melville, Emily Frances Hooper, Mabel Sherman, Val Trainor, Major James D. Doyle, Jack Edwards, Jerry Hitchcock, Jacques J. Drucker, Charles McDonald, Harry Knowles, John W. Dunne, Lew Lockett, Jack Waldron, Gus Van, Joseph T. Schenck, James De Frest, Frank Schaffer, Louis Rydell, George Page, Edward Hartman, Jr., Harry M. Dunn, Frank Merrill, Bonnie Soiro, Percy Walling, Margaret Van, Amelia Schenck, W. Gerster, Charles Uper, B. C. Scott, George C. Malone, William Berol, Walter Clifford, William Lampe, J. E. Gardner, Jay Conway, Harold Christie, Homer C. Mills, John A. Hopkins, William Woolfenden, John J. Olfonna, Joe Lowe, J. H. Summeg, Rose A. Dougan.

Who also will join me in trying to seek his release so he will get out in September. I beseech his friends and acquaintances in the various branches of the theatrical profession (or business or political people) to help him, for my sake. Please mail your signatures and other names you can get under the above wording, addressing same to Arthur P. Buckner, care of Federal Penitentiary, Atlanta, Ga. This may aid him. If possible send signatures on your business paper or enclose your cards. If anyone knows a Senator or Congressman from anywhere, please get in touch with me, or send me a letter of introduction to them.

MRS. A. BUCKNER.
404 Sixth Avenue, Brooklyn, N. Y. 'Phone "South" 1233.

IT WAS SO WRITTEN

Editor NEW YORK DRAMATIC MIRROR:

In your issue of May 20 in a review of "Soul Mates," an "American" film company feature, you have the part (heavy) of Cyril Carr as played by Frank Kenana. There's no such person in this company. The part was played by me, and I saw the final run here, and my name was correct, Harry Keenan. I've been on the Mutual programme the greater part of my film experience. I'm no relation to Frank Keenan, but the mistake is often made for some reason or other. Knowing that THE MIRROR is always glad to correct mistakes, I take this means to bring it to your notice. Trusting you will make the correction,

I am sincerely and with best wishes,
HARRY G. KEENAN.

EDITOR'S LETTER BOX

[Correspondent's asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR'S office. Questions regarding private life of players will be ignored. **No questions answered by mail.**]

A. CAIRN-HODGE.—We have no record of P. Paul Porasi.

C. E., Union Hill, N. J.—We do not know where Wallace Crosby may be reached.

HERMANN V. SCHREIER, Philadelphia.—See pages 23 and 25 of THE MIRROR of June 3, 1916.

D. REARDON.—Work as a motion picture extra may be secured by applying to the director at a studio.

"FRIEND."—The last address we had for Bella Cairns was with the Hyperian Players at New Haven, Conn.

FLORIDA MARY.—It is quite likely that motion picture actresses wear wigs when the part they play demands it.

S. ROSS, Quebec, Can.—T. C. Marsden's mail is received at this office and forwarded to London, where he is at present.

J. A. HALPIN, Winnipeg, Can.—We cannot locate Edith Blakemore. Chorus girls are seldom listed in the casts of plays.

"NEWCOMER."—The information you wish concerning Corliss Giles cannot be given in these columns. See the notice which heads the Letter Box.

A. J. Q., Kittery, Me.—(1) We have no biographies of Salita Solano or Christine Mangasarin (Mrs. Earl Benham), (2) we have not seen Flora Zabelle's name listed in the casts of the coming productions.

HARRIET SCOTT, New York.—(1) Write to White, the photographer for a picture of Conway Tearle. (2) Mr. Tearle is with the Edison Company. We do not know when or where his pictures will be released.

PITTSBURGH READER.—Both of the "Nobody Home" companies have closed. It is likely that they will tour again next season. When we have advance dates for them you can find them in the Dates Ahead column in the list headed "Musical."

H. DAVIS, Pittsburgh.—(1) David Belasco at the Belasco Theater, New York city; Charles Frohman company at the Empire Theater; Arthur Hopkins, 1493 Broadway; Oliver Morosco, 1476 Broadway, and Al. H. Woods at 236 West Forty-second Street; (2) the Dramatists' Play Agency, 1482 Broadway; Mary Asquith, 1402 Broadway, and Laura D. Wilck, 1476 Broadway.

MARY FELSENHELD, Evanston, Ill.—We have copies of THE MIRROR for 1914 and 1915. Each copy costs $1 up to June, 1915, and from then on the price decreases. We published pictures of Mrs. Castle in May 12, 1915, and Dec. 23, 1914, issues, and one of Maude Adams in the Jan. 1, 1916, number, and in a scene from "The Little Minister" in THE MIRROR of March 18, 1916.

GEORGE K. HULL, Brockton, Mass.—Jenny Lind was born in Stockholm, Oct. 6, 1821. At the age of nine, an actress by the name of Lundberg heard her sing and, astonished by her beautiful voice, took her to Croelius, a celebrated music teacher in Stockholm. He, in turn, interested Count Pucke in her behalf, who was at that time director of the Court Theater at Stockholm. This was the beginning of her remarkable career. She sang with great success in Sweden, and in Norway, in Berlin, Paris, and other leading European cities. From 1847 to 1849 she appeared in an extensive operatic repertoire in London. In 1850 she arrived in New York for a concert season, and later toured the principal cities in America. In May, 1852, she returned to Europe. She died in 1887, and is buried in Malvern, England.

ALBERT GRAN NORWEGIAN PATRIOT

Editor DRAMATIC MIRROR:

SIR.—Will you kindly oblige me by stating in your paper, that I am not "English," and consequently not an "English subject." People seem to be under the impression that I ought to be "fighting for my country," but as up till now Norway (*my* country) has been kept out of the European conflict, I fail to see why I should go to its aid. Should my country, God forbid, be drawn into the war, permit me to state that I would aid it in any way my Sovereign would demand of me. I have many faults, but cowardice is not one of them. No, sir, I would blush for shame to step upon the stage or strut along the streets of a neutral country, while my own was bleeding and crying for help.

Yours truly,
ALBERT GRAN,
Bergen-Norway.

May 29, 1916.

ELLIOTT'S NEW PLANS

To Produce Two Comedies by Fred Jackson and Play by George V. Hobart

William Elliott has accepted for production next season two comedies by Fred Jackson, author of "A Full House," and a play by George V. Hobart. One of Mr. Jackson's plays is called "Baa, Baa, Black Sheep," and the other is "Losing Eloise." The Hobard piece is entitled "Dear Dorothy." It was written specially for the Paint and Powder Club of Baltimore and produced by this organization on Easter Monday under the title of "A Hot Cup o' Tea." Morris Gest and F. Ray Comstock will probably be associated with Mr. Elliott in the management of these plays.

In addition, Mr. Elliott will send three companies of "Experience" on tour next season. One of these will play Philadelphia and other large cities, one will go to the Pacific Coast, and the third will tour New England. Ernest Glendinning will continue in the role of Youth in the company which will open in Philadelphia on Labor Day.

AMES TO BE ACTIVE

Producer in Good Health Again, to Reopen the Little Theater in the Fall

Winthrop Ames, proprietor and manager of the Little Theater and manager of the Booth, will resume active work next season with the production of several new plays. Mr. Ames closed the Little Theater at the close of the engagement of "A Pair of Silk Stockings" last spring upon the advice of his physician, who ordered him to take a long rest. He has spent most of the last year at his country place in Massachusetts and is now completely recovered.

Mr. Ames plans to present five plays in the coming season. Those which are successful in New York will be sent on tour in order to make the profits which are impossible in such a small auditorium as the Little. E. E. Lyons will continue as his general manager, and Townsend Walsh, well known as an advance agent, has been engaged as general press representative.

NEW MOROSCO PLAYS

To Produce "Spangles" by Nellie Revell and "Laughing Lip" by J. H. Lawson

A new play of circus life, by Nellie Revell, entitled "Spangles," has been accepted by Oliver Morosco, who will produce it this Summer in his stock theater in Los Angeles. Miss Revell was born in a Barnum and Bailey Circus car, and as a little girl made her first public appearance as a member of the famous Revell Family. Since then she has served in many executive capacities with circuses. At present she is connected with the publicity department of the Orpheum Circuit.

Mr. Morosco will also produce shortly in Los Angeles a play by J. H. Lawrence, entitled "The Laughing Lip." Mr. Lawrence has left for the Pacific Coast to assist in the production.

TREE PLANS LONG SEASON

To Produce "Newcomes" and "Richard II" Upon Return to New York in Fall

Sir Herbert Tree closed his Shakespearean season at the New Amsterdam Theater last Saturday night and will sail shortly for England. He will return early in the Fall for a long engagement in New York. Among his new productions promised for next season are "The Newcomes," a dramatization by Michael Morton of Thackeray's novel, and "Richard II," a Shakespearean chronicle play little known to the American stage. In addition, it is said, he will present a stage version of "David Copperfield," with himself in the part of Micawber.

P. W. L. NOTES

The Professional Woman's League celebrated one of their old time customs in having a "Goodfellowship Dinner and Members' Night" on Saturday June 3 in their Club Rooms. Frances Florida was the chairman and arranged many pleasant surprises for the members. The President, Susanne Westford, and her sisters, Lillian Russell and Mrs. Nan Ross were the three graces of the dinner.

At the last business meeting of the League the members presented Mrs. Lillian T. Schmidt with a gold club badge and voted the President into Life Membership for their wonderfully successful work in arranging the Shakespearean performance and Ball de Luxe at the Hotel Biltmore, Easter Monday night.

"LITTLE LADY IN BLUE" IS TITLE

"The Little Lady in Blue" has been selected as the title of the new play in which Frances Starr is to appear. The piece is a romantic comedy and is by Horace Hodges and T. Wigney Percival, authors of "Grumpy." It will be produced in Atlantic City on June 12 with the following cast in support of Miss Starr: Jerome Patrick, T. Wigney Percival, Horace Braham, Frank Kemble Cooper, Roland Rushton, George Giddens, Lucy Beaumont and others.

"LOOK OUT FOR EMILY"

A. H. Woods has acquired the American rights to a French musical farce called in its translated title "Look Out for Emily." The piece ran for two years in Paris.

BARKER WRITING PLAY

English Playwright and Producer Dramatizing Stevenson's Story, "The Wrecker"

Granville Barker, whose theatrical activities during the present season have been almost wholly confined to giving lectures upon the drama throughout the United States, is writing a play around Robert Louis Stevenson's story, "The Wrecker." The play will probably be produced next season in the Little Theatre where Mr. Barker's New York offices are located.

"The Wrecker" was written by Stevenson in 1892, in collaboration with his stepson, Lloyd Osborne. It will be the third story by him that has been adapted for the stage, the others being "Dr. Jekyll and Mr. Hyde" and "Treasure Island." The latter, dramatized by Jules Eckert Goodman, has proven one of the big successes of the present season.

Mr. Barker's whereabouts have been the subject of much conjecture in theatrical circles. It was reported some months ago that he had sailed for England to join the British Army. This report, however, was erroneous as he has remained in this country, assisting in British Red Cross work, in addition to writing and lecturing.

This will be the first play from Mr. Barker's pen since his adaptation of Thomas Hardy's "The Dynasts" in November, 1914. He is also the author of "The Voysey Inheritance," "The Madras House" and "Waste," three dramas which served to establish him in the front rank of realists. He adapted Schnitzler's "The Affairs of Anatol" and "Das Märschen" for the London stage. The Barker version of "Anatol" was used by Winthrop Ames in his production of the play at the Little Theatre three seasons ago.

Last season Mr. Barker leased Wallack's Theatre where he produced according to the new forms of decoration "Androcles and the Lion," "A Midsummer Night's Dream" and "The Doctor's Dilemma." Upon the end of this engagement last Spring he sailed for England, accompanied by his wife, Lillah McCarthy. He returned to New York last Fall, his wife remaining in London.

MISS BARRYMORE'S PLAY

Actress to Appear Next Season in "Our Betters," a Comedy by W. S. Maugham

Ethel Barrymore will appear next season in "Our Betters," a comedy by W. Somerset Maugham, under the direction of the Charles Frohman company. It will be the first time that Miss Barrymore has ever acted in a play by Mr. Maugham. "Our Betters" is described as a "comedy of mordant wit and observation." It has not as yet been produced in London.

Mr. Maugham will be represented by another comedy on the New York stage next season. This will be "Caroline," in which Margaret Anglin will appear. Both plays are said to have been written before the war. Since the outbreak of the war Mr. Maugham has been serving as a doctor in the British Red Cross Corps in France.

INTERNATIONAL CIRCUIT ACTIVE

The International Circuit announces that it has acquired theaters in twenty-five cities for the coming season. It will be represented by three playhouses in New York, Chicago, and Philadelphia; two in Brooklyn and one in each of the following cities: Baltimore, Washington, Pittsburgh, Cincinnati, Louisville, St. Louis, Kansas City, Milwaukee, Detroit, Toledo, Cleveland, Buffalo, Toronto, Montreal, Boston, Providence, Newark, Jersey City, Indianapolis, Dayton, and Columbus. Eight additional houses will be contracted for within a week.

Among the additional attractions to be presented are Adolf Phillip, Harry Clay Blaney, "Outcast," "The Eternal Magdalene," "The Old Homestead," and "Our New Minister." The season of the new circuit will begin on Aug. 28.

CHILD ACTORS GRADUATED

The first commencement exercises of the Professional Children's School, No. 220 West Forty-sixth Street, will be held Thursday morning, June 8, in the Princess Theater. Four children, whose average age is fifteen years, will be graduated. They are Dorothy Brown, Sidney Reynolds, Minnie Hexter, and George Edwards Price. Bishop Greer will read an invocation, and Elsie Ferguson will present the diplomas. John Drew, Henry Dwight Sedgwick, and John J. Chapman will make addresses, and each graduate will deliver an oration.

RALPH HERZ WEDS

Ralph Herz, the comedian, was married to Frances M. Logan, of No. 1918 Belmont Road, Washington, D. C., on June 3 in the Hotel Shoreham, Washington. Miss Logan is twenty-four, the daughter of the late Major William Richard Logan and Mrs. Logan. She has lived with her mother for ten years.

Mr. Herz is said to have met his wife while playing in "Ruggles of Red Gap" this season. His first wife was Lulu Glaser, whom he married in May, 1907, and who divorced him in January, 1912. His second wife was Mrs. Leah Harden, of New York, whom he married in February, 1913.

ACQUIRE MORE GROUND

Messrs. Baber and McGarvie, promoters of the new Bronx amusement park, have acquired an additional space of several acres in order to accommodate additional buildings and concessionaires. The new property will give the exposition company nearly twenty-five acres of space on the Bronx River at 177th Street.

"PASSING SHOW," JUNE 19

The new Winter Garden show, "The Passing Show of 1916," will be ready for presentation during the week of June 10. In the principal roles will be Ed Wynn, Florence Moore, Lillian Lorraine, Fred Walton, William Philbrick, Hussey and Boyle, George Baldwin, Dora and Mabel Ford, Countess Thamara Swirskaia and others.

REICHER TAKES BANDBOX

German Actor-Manager Begins a Summer Season with "Das Konzert"

Emanuel Reicher has taken the Bandbox Theater, which has just been vacated by the Washington Square Players, for a summer season of German plays, beginning last Monday night. The first offering is Herman Bahr's comedy, "Das Konzert," the play in the English version of which Leo Ditrichstein appeared several years ago at the Belasco Theater. Mr. Reicher created the role of the eccentric piano virtuoso at the Lessing Theater, Berlin.

DEATH OF HARRY HAWK

Harry Hawk, who was the original Asa Trenchard of Laura Keene's company performing "Our American Cousin" at Ford's Theater in Washington, the night President Lincoln was assassinated by J. Wilkes Booth, died Sunday, May 28, at Grouville, Isle of Jersey, England. Mr. Hawk was born in Philadelphia, April 28, 1837, and later moved to Chicago with his parents. Here he became a call-boy at McVickar's Theater. Two years later he joined John E. Owen in New Orleans. During the war he traveled with Laura Keene's company.

"HIP, HIP, HOORAY" ON TOUR

Plans have been completed to send "Hip, Hip, Hooray," on tour next year. The whole organization, including the ice ballet, will be taken along, and the company will be the same as during the New York season. The tour will be confined to eight cities, and will begin Oct. 16 at the Metropolitan Opera House, Philadelphia. Other cities to be visited are Boston, Cleveland, Cincinnati, St. Louis, Kansas City, St. Paul, and Chicago. It will require two special trains to transport the company, the scenery and the refrigeration plant necessary to manufacture the ice for the ballet.

ACQUIRE NEW COMEDY

Comstock and Gest have acquired the rights to "A Happy Thought," a new comedy by George Middleton and Guy Bolton. Messrs. Middleton and Bolton were associated with George M. Cohan in the authorship of "Hit-the-Trail Holliday." Mr. Bolton is also one of the co-authors of "Very Good Eddie."

MISS ANGLIN A FROHMAN STAR

Margaret Anglin has entered into an agreement with Alf Hayman whereby she will appear under the management of the Charles Frohman company next season. She will probably be seen in a new comedy by W. Somerset Maugham, entitled "Caroline." Miss Anglin has also planned to give other productions in what will be known as the Afternoon Theater.

ACTOR KNOCKED DOWN BY AUTO

Harry G. Bates, actor, was knocked down by an automobile on Saturday evening, June 3, and severely injured. He is suffering from fractures of the shoulder, arm and ribs, and will be confined to his home for several months. Mr. Bates was a member of William Gillette's company this season.

PLAY TO BE SET TO MUSIC

A report is current on Broadway that David Belasco's play, "Sweet Kitty Bellairs," is to be transformed into a light opera. According to present plans it will be produced by Morris Gest, in association with Arthur Hammerstein, next season. Rodolf Friml, composer of "Katrinka," will write the score.

VON SEYFFERTITZ IN "PAPA"

"Papa," a comedy by Zoe Akins, which Emanuel Reicher expected to present at the Garden Theater this season, will be produced next year with Gustav von Seyffertitz in the principal role.

ON THE RIALTO

No playwright in America has, perhaps, had as rapid a rise in recent years as Willard Mack. Until three years ago he was best known as an actor on the vaudeville and stock stage. Occasionally he appeared at the Palace and other local variety houses in sketches of his own, only to drift back to the more welcome haunts of the West. Meanwhile he was studying life and setting his observations down on paper. His metier was melodrama. He believed this field to offer a better opportunity to approach close to the phases of every-day life. One Autumn night, two seasons ago, a premiere of a new melodrama by Mack, entitled "Kick In," took place at the Longacre Theater. Produced by A. H. Woods, it was successful from the start. It possessed humanity and vitality, and was not wanting as most melodramas are in humor.

Later, at the same theater, another melodrama by Mack was produced under the title of "So Much for So Much." While it was not written with the same sincerity as its predecessor, it, nevertheless, showed that its author possessed a fine sense of theatrical values.

With a zeal approaching that of the indefatigable Vachell, Mack has pursued his playwriting labors, and next season four dramas from his pen will be produced. Three of these, "Jane O'Day from Broadway," "King, Queen, Jack," and "Gentlemen, Think It Over," will be presented by A. H. Woods, while David Belasco stands sponsor for the fourth, "Alias Santa Claus." Irene Fenwick will be starred in "King, Queen, Jack," and Marjorie Rambeau will have the stellar role in "Gentlemen, Think It Over."

In connection with the farewell night of Mr. E. H. Sothern last Saturday, which took on the form of a generous ovation to this favorite player, during which the actor brought Miss Marlowe on the stage to present her to his enthusiastic friends, a bit of inside family history is rather interesting. It has leaked out that Sothern's heart is not in the proposed exile which he and his wife have decided to undergo by removing to England to settle down for life to a country gentleman's estate. Miss Marlowe although brought to the United States as a child, has always entertained the hope of being able to live a retired life in the country of her birth as soon as she was able to afford such a step. By degrees she prevailed upon her husband to consent to their going to England to live. But it is understood that Sothern has never been whole-heartedly in favor of the move. He considered that he had an assured future on the American stage and a term of years of success ahead of him. When he finally yielded to Miss Marlowe's influence it was with a reservation, at least mental. To his intimate friends he has declared that while he has said farewell in all sincerity, it was not without hope that in actual enjoyment of her life's ambition, Miss Marlowe would ultimately come to see the other side of the picture—a quiet, uniform life in a more or less narrow circle contrasted with a career of fame and fortune. Should this theory fail of realization, Sothern will stick to his present purpose, but if some time in the future their minds should change, it is safe to predict that the old favorites will again be seen on the stage in this country—quite certainly Sothern. This will be good news to a host of friends and the general public, as it holds out at least a strong ray of hope that both will not remain in exile forever. Sothern has at least ten years of active life before him, and though there may be a disagreement as to his ability to reach the highest fights of tragic delineation, there is none as regards his genius for the interpretation of the comedy roles of Shakespeare as well as the best romantic parts requiring a finished art and a cultured mind.

LAURETTE TAYLOR ON TOUR

Instead of beginning her New York engagement at the opening of the new season, Laurette Taylor will make a preliminary tour of two months. She will open in New York during Thanksgiving week. On tour she will be seen in two new plays by her husband, J. Hartley Manners, in addition to "The Wooing of Eve," which she tried out early this Spring.

WASH. SQUARE PLAYERS OPEN

The Washington Square Players, who recently closed a successful season at the Bandbox Theater, began a Summer engagement at the Comedy Theater last Monday evening. During the Summer, they will present those plays from their repertory which have proven most popular. The programme given Monday night included "Helena's Husband," a satire on the old story of Helen of Troy and Paris, by Philip Moeller. Margaret Mower, who won success as Petronelle in "The Magical City," played the part of Helen, and Helen Westley was Tsumu, her Nubian slave. Harold Meltzer was Paris; Frank Conroy played Menelaus, and Walter Frankl was seen as the ancient librarian, Analytikos.

In "The Honorable Lover," by Roberto Bracco, the leading part was taken by Florence Enright. Elinor M. Cox, Edward J. Ballantine and Frank Conroy had the other parts.

The one serious play on the bill was the "The Clod," by Lewis Beach, a gripping little drama of a farm drudge who lives on the borderland between the North and the South during the Civil War. Mary Morris played the part of Mary Trask, who is aroused from a life-long apathy by the brutality of the soldiers who invade her house. Robert Strange was seen as the Southern soldier.

"Pierre Patelin" completed the bill. This play is one of the earliest of French farces and dates from the fifteenth century. Its author is unknown. The translation is by Maurice Relonde. Roland Young played the part of Patelin, the shrewd lawyer who outwits everyone he meets, until at last he himself is outwitted by a poor, half-witted shepherd. Ralph Roeder appeared as the shepherd and Walter Frankl, the draper. The sets for "Pierre Patelin" were designed by Lee Simonson and are among the most brilliant which the Washington Square Players have shown.

CASTLES-BY-THE-SEA OPENS

Castles-by-the-Sea at Long Beach had its formal opening on Wednesday night, May 24, under the management of Pierre and Cantone. The occasion was marked by much merriment and dancing to the music of Busoni's Band of twenty-five pieces and a group of Hawaiian instrumentalists. The restaurant, enlarged and entirely redecorated in old rose and gray, presents a highly attractive appearance. Among those well known on Broadway who attended the opening were Frank J. Wilstach, Frank T. Pope, E. V. Giroux, Bide Dudley, Olive Thomas and E. Kelcey Allen.

Excellent cuisine combined with irresistible music should make Castles-by-the-Sea one of the most popular of seashore restaurants.

MEMORIAL DAY AT ACTORS' PLOT

The Professional Woman's League observed its usual custom on Memorial Day of decorating the graves in the Actors' Fund plot in Evergreen Cemetery. Added interest was given to the day by calling it "Aunt Louisa's Day," in honor of Mrs. Eldridge. Milton Nobles, a trustee of the Fund and chairman of the cemetery committee, participated in the ceremonies. Among others present were Lillie Eldridge Ryan, Louise Sanford, Kizzie B. Masters, Mrs. Edith Jennings, Frances Brooke, Miss Feivus, Myra Brooks, Agnes Wyley Mook, Mrs. Sheridan Corbyn and daughter, Doctor Brundage, Louise De Luisi, Julia Stuart, Ada Gilman, Estar Banks, Marie Preston, Lawrence Peterson and wife, Allen Demond, Wm. F. Granger, Thomas Ryan, J. Palmer Collins, Alfred Becks, and Mrs. Chas. T. Parsloe.

CLUB TO HOLD OUTING

The Theatre Assembly will hold an outing at Brighton Beach Saturday, June 10. Covers for 1,500 will be laid for a luncheon to be served in the Shelburne and the Casino. The afternoon will be devoted to dancing and card playing. As a feature of the outing the club will present a check for $1,000 to Daniel Frohman, president of the Actors' Fund, as its contribution to the $1,000,000 endowment fund.

ANOTHER PLAY BY MACK

Willard Mack, who will shortly challenge Horace Annesley Vachell as the world's most prolific playwright, is at work upon a new drama to be called "Common Little Things." It will be produced by A. H. Woods in the Fall, with Irene Fenwick in the leading role. This will be the fourth new play by Mr. Mack to be presented next season.

PERCITA WEST TO ACT AGAIN

Percita West, who will be favorably remembered as a child and juvenile actress of charm and rare talent, has decided to return to the stage after a retirement of a few years. Miss West, who is a daughter of Percy West, was last seen playing the leads with Robert Edeson's productions.

CAST OF "BURIED TREASURE"

"Buried Treasure," a comedy by Rida Johnson Young, will be presented by Cohan and Harris at Atlantic City on June 19. In the cast are: Adele Rolland, Josephine Stevens, Zelda Sears, Otto Kruger, Charles Dow Clarke, Martin L. Alsop, Ernest Stallard, Charles Browne, Thomas Williams, and others.

MANAGERS NOT HOSTILE TO ACTORS

Majority Agree There Is Justice in Association's Demands—Shuberts Oppose Unionization

The action of the Actors' Equity Association at its meeting on May 29 to affiliate with the American Federation of Labor has not met with the marked hostility expected on the part of the managers. The majority of them seem to agree that there is justice in the demands of the actors, though they question the wisdom of the association in affiliating with union labor to enforce these demands.

The only pronounced opposition to the actors unionization comes from the Shuberts. Lee Shubert is reported to have said that his "firm would run their business to suit themselves" and would "submit to no dictation" from the players.

In the New York *Review*, a newspaper controlled by the Shubert interests, in the issue of June 3, two columns are given over to a denunciation of the association's action.

"If the Actors' Equity Association becomes strong enough to enforce its propram," says the *Review*, "the victory will be barren, because managers will be driven out of the business, or they will be compelled to so curtail their activities that the amount of employment for actors will be reduced to a minimum.

"Thus instead of bettering themselves the actors would make their own condition worse by cutting down their chances of lucrative employment.

"If managers are not given a fair opportunity to make money on their productions they will not produce. If they do not produce actors cannot obtain engagements. Thus will the old fable of 'killing the goose that laid the golden egg' be made a reality. Managers are not philanthropists. Actors have not so endeared themselves to managers that the latter will go bankrupt simply to give them engagements.

"One of the chief demands of the Actors' Equity Association, in their so-called 'equitable contract,' is that a time limit be set upon rehearsals. This contract would compel managers to pay salaries for all rehearsals beyond that time limit.

"It is impossible to arbitrarily set a limit upon rehearsals largely because of the vagaries, egotism and unreasonableness of actors themselves."

Most of the "syndicate" managers, rivals of the Shuberts, are expected to fall into line, the actors say, as the result of an announcement from the Klaw and Erlanger office which immediately followed the affiliation vote. Klaw and Erlanger granted one of the most important demands—full pay for Christmas and Holy Week. Cohan and Harris, the Selwyns, Charles Dillingham and the Charles Frohman Company are expected to follow Klaw and Erlanger in whatever action is contemplated.

William A. Brady acknowledged the justice of the actors' demands, but said his action would "depend on circumstances." At the David Belasco offices it was said that Mr. Belasco did not think unionization was a dignified thing for artists.

Three managers, namely, Oliver Morosco, A. H. Woods and Corey, Williams and Riter, Inc., are using the so-called equity contracts.

SAY FAREWELL TO STAGE

E. H. Sothern and Miss Julia Marlowe on Saturday night, May 27, said their farewell to the stage at the Shubert Theater. Mr. Sothern and his company were seen in "If I Were King," and after the play Miss Marlowe recited a poem in which she said good-by to the heroines of Shakespeare.

Before Miss Marlowe's recitation Mr. Sothern spoke a valedictory to the stage.

"New York is full of affectionate memories for both of us," said Mr. Sothern. "Here I made my first apeparance on any stage, with my father at Abbey's Park Theater. Here at the Bijou, my wife first appeared as Parthenia and made her first success. Here, under Charles Frohman's generous management we joined forces in our Shakespeare adventure, and here, our work done, we stand at last to say farewell.

"In America I see a new day dawning for the highest drama. In the light of my own experience I have advocated for years the municipal theater. The great power of the theater should no longer be left to chance. Its influence should, in each community, be directed and helped by the community. My parting wish is that we may soon see the plays of Shakespeare being presented to the plain people, at a nominal price.

"No actor, in the present condition of the theater, can afford to produce these plays. No manager can be expected to pilot a Shakespearian hopeful through inevitable failure to success. But people—poor people—common people—your people want these plays. They love them. They understand them in spite of the critics and these wise men. Do this thing and the millennium is at hand."

NEW PLAY BY OWEN DAVIS

A new play by Owen Davis, entitled "Mile-a-Minute Kendall," was recently produced by Oliver Morosco at the Burbank Theater, Los Angeles. Edith Lyle is acting the leading role.

KEWPIES TO BE DRAMATIZED

Rose O'Neil Wilson is dramatizing her creation, the Kewpies, for production next season. The play will be a fairy tale for grown-ups.

FAVERSHAM CHANGES PLANS

William Faversham has decided not to appear next season in the new play written for him by Cyril Harcourt, as originally planned, but will act in a new drama.

TO PRODUCE HOUSUM'S COMEDY

Klaw and Erlanger and Henry Miller have obtained a new comedy by Robert Housum. It will be one of the early productions next season.

TO PROMOTE COMMUNITY SPIRIT

Officials and performers connected with "Caliban" held a meeting last week, at which a resolution was adopted to make the organization permanent for the promotion of art and the community spirit.

John B. McNally, who for some time past has been connected with booking attractions for Keeney's theater in Newark, N. J. been promoted and is now Keeney's traveling representative. "Mac" began as manager of the Perry Lilly and Nebraska Bill Wild West Show years ago. He has been with Keeney since 1914.

Norma Phillip, well known in motion pictures as the Mutual Girl, has been engaged by Selwyn and Company for a Fall production.

PAGEANT IN YALE BOWL

To commemorate the removal of Yale College from Saybrook, Conn., to its present site two hundred years ago, a mammoth pageant will be given in the Yale bowl at New Haven on Saturday, Oct. 21. The cast will include 7,000 persons, 4,000 of whom will be university students and school children. In addition, political, patriotic and charitable societies, suffrage and anti-suffrage leagues, the Y. M. C. A., the Y. W. C. A., and other prominent organizations will be represented. The production will be under the direction of Francis Hartman Markoe, who has presented many successful pageants in England and Africa, including the Coronation Pageant in London five years ago. Dennis Cleugh will be the assistant stage manager, while his wife, Sophia Olivia Cleugh, will have charge of the costumes.

The pageant, which will be in nine acts and twenty scenes, will show in retrospect the patriotic spirit that has dominated Yale life since its inception. Colonial and Revolutionary periods and early nineteenth century events in the life of the college will be illustrated, and lastly the incidents of the present day. The pageant will be interspersed with interludes of an allegorial character. Among historical events connected with Yale that will be shown are the hanging of Nathan Hale, a Yale man, who will be impersonated by a direct descendant of the patriot; and an attack by Indians on the Puritans. There will also be a drill by the Yale battery and other interesting features.

SURPLUS IN ACTORS' FUND

At the thirty-fifth annual meeting of the Actors' Fund of America held recently in the Hudson Theater, the report of the treasurer, William Harris, disclosed a surplus in the treasury of $4,020, the receipts for the last fiscal year having been $85,850, and the disbursements $81,830. Of the receipts, $55,000 was from benefits arranged by Daniel Frohman, President of the fund. Besides maintaining the home on Staten Island, where thirty-eight aged actors and actresses are cared for, the fund acted upon 8,346 special applications for help.

Mr. Frohman was re-elected President; Joseph R. Grismer, Vice President; F. F. Mackay, Second Vice President, and Mr. Harris, Treasurer. Gus Hill was elected Secretary to succeed Edwin D. Miner, who retired because of illness. Sam A. Scribner, E. F. Albee, Francis Wilson, Oscar Eagle, James J. Armstrong and Bernard A. Reingold were chosen trustees for three years.

LORCH, COLORADO SPRINGS

COLORADO SPRINGS, COLO. (*Special*).—Theodore Lorch and company opened the Spring and Summer stock season at the Grand in Colorado Springs, May 29, with an individually distinguished production of "Under Cover." This is the third consecutive season for Mr. Lorch at this house, and the capacity houses of the past week voice but one verdict—better than last year or the year before. Sharing honors with Mr. Lorch is Cecil Fay in the leading roles, with an exceptionally strong supporting cast surrounding them. The production was brilliant in detail, with Jack Lowery, Claude Gagnon, Elroy Ward, Fritz Boone, Lee Brandon, Robert Hutchinson, Kate Sheppard, Mable Rhodes, Josephine Boone and others lending versatile characterizations to the pleasing attractiveness of Theodore Lorch's Stephen Denby and Cecil Fay's Ethel Cartwright. "Inside the Lines" is underlined, followed by "Tess of the Storm Country"

F. A. WALLING.

GOSSIP

Louise Dresser has been engaged by H. H. Frazee for his new farce production, "Nothing But the Truth." She made her first appearance in the play last Tuesday night at Indianapolis.

Matt Hanley has replaced John Cope in the role of Barnaby Dreary in "Erstwhile Susan."

Florence Gertrude Ruthven, won a prize for a sonnet in the recent contest conducted by the Detroit *News Tribune*, under the auspices of the Michigan Authors' Association.

George Blumenthal, former business manager for Emma Trentini and Arthur Hammerstein, has been engaged as manager for the Eta Producing Company, which will produce Mary Lee Wertheimer's Japanese comic opera, "The Romance of the Eta."

Reisenweber's restaurant opened its new ballroom, "Jardin de Fleurs," Monday night, May 22, with a musical production called "Welcome to Our City."

Willard Mack has purchased a house of eighteen rooms, with two acres of ground, for $30,000 at the Mountain Lakes Residential Park, Mountain Lakes, N. J.

Peggy Wood has concluded her engagement as prima donna of a musical stock company in Waterbury, Conn., and will rest for a few weeks prior to taking up dramatic work in a new play next Fall.

Alice Fleming has returned from a long season in Pittsburgh and is considering an engagement in Australia.

Leah Winslow has concluded her vaudeville engagement and is now available for dramatic productions, feature films or leading roles in stock. Miss Winslow is under the management of Chamberlain Brown.

Mabel Frenyear has replaced Louise Dresser in the new H. H. Frazee farce, "Nothing But the Truth." The piece was produced in Indianapolis this week.

Florence Earle has been engaged for a leading role in "Very Good Eddie" next season. Miss Earle was last seen in her own vaudeville act. She appeared in "The Marriage Game" and "Over Night."

John Harwood is playing the role of the host of the Garter Inn in "The Merry Wives of Windsor" at the New Amsterdam this week.

The Dolly Sisters have returned to the Ziegfeld Midnight Frolic for a brief engagement prior to their appearance in the new comedy, "His Bridal Night."

Harry Klein, of the Klein Brothers, was granted a divorce by Judge Blackmar in Kings County Court from his wife, Clara Klein, on statutory grounds. The Klein brothers are presenting an act called "See the Point," on the Keith circuit.

Phœbe Foster will play the leading feminine role in the London production of "The Cinderella Man" in the Fall. She will continue in the role at the Hudson Theater throughout the Summer.

The Lyric Theater of Pittsfield, Mass., has changed hands and is now known as the Cotter, under the personal management of Mr. Cotter. The house has been thoroughly renovated. Best pictures are being shown, and business has picked up with a bound. Mr. Cotter is a live manager.

The engagements of "Fair and Warmer" at the Eltinge and "The Boomerang" at the Belasco will be continued throughout the Summer.

Edyth Latimer has succeeded Margaret Anglin in the role of Mrs. Arbuthnot in "A Woman of No Importance" at the Fulton Theater.

Harry Leighton has been engaged by David Belasco to appear in a new comedy in the Fall.

Walter Jones and Carrie Reynolds have been re-engaged by Richard Lambert for "The Blue Envelope," which will begin a tour in September.

Mrs. Clara Louise Kellogg Strakosch, the prima donna, who died recently at her home in New Hartford, Conn., left an estate valued at about $300,000, according to her will, which was recently admitted to probate.

John W. Ransome, of "Zinzinatti," and "Prince of Pilsen" fame, delivered a monologue at Proctor's East Jersey Street Theater, Elizabeth, N. J., May 29-31.

A. G. Rhodes, owner of the Orpheum Theater, Jacksonville, Fla., was given possession of his property in his suit to dispossess the St. Clair Amusement Company, of Chicago, Ill., for non-payment of rent. The company withdrew their vaudeville offerings some weeks ago, and had subleased the house to Jake Wells. Mr. Wells had only been in possession of the house four weeks when the trouble began, and he withdrew his attractions immediately.

John Graham, of Boston, was in the city last week to attend the farewell performance of John Phillip Sousa and his band at the Hippodrome. This season Mr. Graham will renew the successful Sunday concerts, which were formerly given by him both in New York and Boston.

Charles Peyton Glecker, playing O'Brien in "Treasure Island" company, Chicago, opened at the Colonial Theater recently.

William J. Swarts, formerly manager of the Empress Theater, Butte, Mont., who was stricken with paralysis while on visit in California, is slowly improving, and has partially recovered his speech. He is at the home of his mother, 226 Douglas Street, San Francisco.

Stafford Pemberton, who has been appearing in his own revue, has closed his season in Los Angeles, Cal. He has left for his home in Staunton, Va.

ACTORS' EQUITY ASSOCIATION

A. F. L. Has No Power to Compel Action by Any of Its Affiliated Bodies—

Members of the A. E. A. Are Most Earnestly Urged to Send In Their Permanent Addresses to the Office of the Association

At the last meeting of the Council, held in the Association rooms, 608 Longacre Building, May 29, the following members were present: Francis Wilson, presiding; Messrs. George Arliss, Arthur Byron, Edward Connelly, John Cope, Frank Craven, Jefferson De Angelis, Edward Ellis, De Witt C. Jennings, Howard Kyle, George Nash, Grant Stewart, Charles A. Stevenson, John Westley, and Thomas A. Wise.

New members elected:

Herbert Dobbins	Ann MacDonald
Robert Y. Dudley	Henrietta M. Dickinson
Barney Fagan	Albert Patterson
Henrietta Byron Fagan	R. House Peters
Annie Hughes	Willard Perry
Chauncey W. Keim	Philip H. Ryley
Belle Mitchell	Wm. H. Sullivan
Richard R. Neill	Philip Tonge
George B. Miller	H. Ashton Tonge
Frank Morgan	W. H. Turner
Bertram A. Marburgh	Calvin Thomas
Bertha Martin	Georgiana Wilson
Jean Dorothy Grey	

In the first conference held between the president, first vice-president and organizer of the A. F. L., and the officers and Council of the A. E. A., the following question and answer were recorded:

Q. "What power and control has the main body of Federated Labor over its branches?"

A. "Moral force. There is no power vested in the A. F. L. by which it can *compel* any of its affiliated bodies to do anything.

"Its power comes from the recognition common to all the allied bodies, that right is right and justice is justice. The A. F. L. may advise and suggest, but it is the inherent right of each affiliated unit as such to decide whether or not it will comply therewith."

The A. E. A.'s determination has been, and is, to establish a uniform minimum contract to regulate the employment of actors. It is hard to believe that any actor whosoever is unwilling to merge himself into a unit like the A. E. A. for this modestly reasonable purpose.

Clara Blandick, who is an arduous deputy for the Council, suggested that the story of the paternal Guggenheimer's counsel to his five sons upon collective action be cited at our annual meeting. It is said that the thrifty father once called the boys before him, and taking a stick into his hands broke it easily. Then he put five sticks of the same size together and showed how it was impossible for him to break them. The parable prevailed. The five sons have stuck together and the whole world is aware of their success and the power that they wield.

The voluntary editorial comments upon the A. E. A.'s vote to join the American Federation of Labor ought to awaken those doubting members that refrained from casting a ballot or attending the annual meeting, to the wisdom of the step. We shall issue reprints of these editorial indorsements shortly to every member of the Association in sufficient numbers, we hope, to reach the entire profession.

One passage, from the New York *Evening World*, we must quote:

"If all managers maintained the standards of a few the actors would need no union. As things are, it's the only kind or organization that some of their employers can understand."

Shall we meekly acquiesce when a management that we know to be lawless and arbitrary declares that it will not let "any actors" dictate how it shall "run its business"? While this defiance is coming forth the mail brings us a notice that was taken from the call-board of a Los Angeles theater, where one of the companies of this self-same management had been playing. It follows:

"NOTICE.

"The salaries as paid to-night are by order of Mr. ..... (of the New York office). The principals are paid on the basis of 9 performances to the week. The chorus are paid on the basis of 8 performances to the week.

(Signed) ....., Manager.

"May 9, 1916."

Granting that the time may come when, *in all common sense*, the members of the A. E. A. shall have to refuse to act in companies with non-members, there need be no hardship imposed on any one. It will be sufficient for each of such non-members to offer an application, with the accompanying $5 for annual dues, to be admitted to the A. E. A.

Some of the men who are said to view the affiliation with the A. F. L. as a lowering of the actor's dignity, should have that same "dignity" in mind before using cajolery and threats to make the actor sign a contract that is an insult to any adult's intelligence. Many times self-respecting men and women suffer outrageous treatment without a protest. They fear others might learn what an abominable paper they have signed.

Our enemies persist in misrepresenting our claims. The A. E. A. does not advocate the limiting of the free rehearsal period to three weeks. It declares for *four* weeks in the case of a new comedy or drama and *six* weeks for a musical or spectacular production. It does not seek to "wring money out of managers" for rehearsals. It seeks a reasonably proportionate term of employment *with* pay to offset the period of labor *without* pay. It undertakes, thus far successfully, to hold the actor to his obligations no less than the manager. Under the A. E. A. contract neither the actor nor manager may quit an engagement after one week of rehearsing without being substantially liable.

In round numbers there were 1900 votes cast by mail in favor of affiliation, and 20 votes against it. There were 525 members who attended the annual meeting, and only one vote was declared against affiliation.

BY ORDER OF THE COUNCIL.

DEATH OF JOHN A. STEVENS

John A. Stevens, dramatist and actor, died suddenly at his home in New York on Friday afternoon, June 2. Death was due to paralysis.

Mr. Stevens was born seventy-three years ago in Baltimore. At the age of eighteen he became interested in theatrical work and went on the stage. After having traveled over the country for a time he went back to Baltimore, and in 1876 obtained a position as manager of the Academy of Music. Three years later he came to New York and assumed the management of the Windsor Theater. When the Windsor burnt down Mr. Stevens rented the Park Avenue Theater in New York and invested $55,000 in the company. The Park Avenue was unfortunately located, and within a year he was forced to give up the theater and go on the road again, where he remained until about thirteen years ago, when he retired to private life.

Mr. Stevens was the author of several plays, the best known of which were "Wife for Wife" and "The Great Unknown." Burial took place in Baltimore on June 4. He is survived by two sisters, Mrs. Helen Stocksdale of New York and Mrs. Mary J. Hazel of Baltimore.

ARMSTRONG ESTATE MUST PAY

The judgment which the Kirke La Shelle estate obtained against the late Paul Armstrong for $18,904 for the expenses of the litigation in the United States courts over "The Heir to the Hoorah" with the late H. J. W. Dam, who claimed the play was plagiarized from his story, "The Transmogrification of Dan," has been sustained by the Appellate Division of the Supreme Court.

The death of Paul Armstrong caused a postponement of the hearing of a reargument on a motion made by his attorney for a new trial of the suit, based on exceptions taken at the first trial. The widow of the playwright was represented at the last hearing. All the exceptions taken by Armstrong's attorney, Phelan Beale, were overruled, and the Appellate Court directed that judgment must be entered on the verdict against the estate of Armstrong.

HEBREW ACTORS HAVE UNION

When the Actors' Equity Association becomes incorporated into the American Federation of Labor it will not be the first time in this country that actors have been unionized. The Hebrew actors of the legitimate stage have been members of a union for a period of more than eighteen years, and the organization has now developed to the extent that its membership includes practically all the actors of the Yiddish-speaking stage.

The union is known as the Hebrew Actors' Club, Chapter No. 1. It is affiliated with the A. F. of L., the White Rats International Union, the Central Federated Union, and the United Hebrew Trades. Its headquarters are located at 108 Second Avenue, and it has a membership of 120. The Yiddish legitimate theater is conducted as a closed shop not only in respect to the actor but as regards all theater employes.

VERDI'S "REQUIEM" SUNG

Verdi's "Requiem" was given an open-air presentation last Sunday afternoon at the Polo Grounds. Louis Koemmenich, conductor of the New York Oratorio Society, led the chorus of 1,200, comprised of the members of the Oratorio Society, the People's Choral Union, the Beethoven Society, the Schola Cantorum, the Musical Art Society, the Catholic Oratorio Society, the Columbia Festival Chorus, the Newark Festival Chorus, the Metropolitan Opera House chorus, and various of this city's celebrated church choirs.

The singers were reinforced by 120 instrumentalists, comprised as to nucleus of the New York Philharmonic Orchestra of full strength. Lucille Laurence, a Kentucky girl who has sung prima donna roles in Rome, Venice, and Florence, Italy, for the past two years, made her American debut in the soprano role; Giovanni Zenatello was the tenor; Maria Cay the leading contralto, and Leon Rothier the basso. Altogether 1,324 people participated.

"FOLLIES" AUCTION NETS $15,000

The auction of seats and boxes for the first performance of the "Ziegfeld Follies," which took place Thursday afternoon, June 1, at the New Amsterdam Theater, netted $15,000. Members of the company, contrary to announcements, did not act as auctioneers. Some of the purchasers were William A. Brady, Elsie Janis, Samuel Nixon, Billy Reeves, Fred Zimmerman, William McBride, and William Randolph Hearst. The "Follies" begins its engagement on June 12.

VISIT ACTORS' HOME

Joseph Brooks and Daniel Frohman, president of the Actors' Fund of America, took Sir Herbert Beerbohm Tree and several of their friends to the home on Staten Island for luncheon last Sunday, after which all assembled in the drawing-room, where Mr. Frohman addressed the guests of the home and Sir Herbert and F. F. Mackay, chairman of the Executive Committee of the Actors' Fund, recited. Sir Herbert expressed surprise over the beauty of the home and its surroundings and said he hoped that it may be possible to establish a home of like character in England.

In the party also were Iris Tree, Constance Collier, Mrs. Joseph Brooks, Virginia Fox Brooks, Claude H. Beerbohm, and W. C. Austin.

ACTRESS AND MANAGER MARRY

BOSTON (*Special*).—Virginia Walsh, actress, and J. Clyde Rigby, theatrical manager, were married on June 1 in the parish house of St. Ann's Church, Somerville. The marriage was witnessed by only a few friends, the bride being attended by her sister, Paulina Walsh, and the bridegroom by William Raymond Sill, an associate of Mr. Rigby in the firm of Charles Dillingham.

Mrs. Rigby sang a leading part in "Watch Your Step" this season on tour. Mr. Rigby has been associated with the Charles Dillingham office for six years, and will be the business manager of the Century Theater in New York next season when it goes under the management of Dillingham and Ziegfeld.

THEATER SWINDLE APPEARS

A new theater swindle has made its appearance on Broadway. Two men recently went to the Casino Theater, each bearing a letter signed by a man representing himself to be an agent of a union and instructing that the bearer be given a job as a stage hand. The victims are singled out through personal advertisements for employment in the papers by the bogus agents. They are communicated with, and a meeting is arranged when the confidence men in return for a fee give the unemployed stage hand a note of introduction to the theater manager.

"BLUE PARADISE" TO CLOSE

"The Blue Paradise" will close its season's engagement at the Forty-fourth Street Theater on Saturday night with 363 performances to its credit. Cecil Lean, who has been playing the principal role, will then receive the first vacation he has had in three years. The operetta will reopen in August in one of the Shubert theaters. "The Blue Paradise" had its first performance at the Casino Theater Aug. 4, 1915.

AYLESWORTH IN OLD PART

Arthur Aylesworth has succeeded Jack Hazzard as the hotel clerk in "Very Good Eddie" at the Casino. Mr. Aylesworth was the original hotel clerk in "Overnight" (the original of "Very Good Eddie"), and made a hit when that farce was first presented in New York some seasons ago. Aylesworth was seen here earlier in the season in Edgar Selwyn's "Rolling Stones."

EDWARD LYNCH COMPANY INC.

OMAHA, NEB.—Incorporation of the Edward Lynch Stock company was perfected June 1 by the filing of articles in the county clerk's office. Lynch is named as president of the theatrical organization; Grace Dale, vice-president, and Mortimer Theissen, secretary-treasurer. Capital stock is $1,000.

W. H. THOMPSON ENGAGED

W. H. Thompson, whose last appearance on Broadway was in George M. Cohan's play, "The Miracle Man," has been engaged by the Shuberts for a leading part in a new play.

MUST USE SENSE

(*From the New York American.*)

Just a word to you moving picture manufacturers and exhibitors.

The Governor has wisely and rightfully vetoed the bill establishing a censorship over your productions.

There is always a prejudice against new things, and that prejudice exists among some people against moving pictures, just as it existed against bicycles and automobiles when they were new to the public. Unfairness and opposition based upon this narrow prejudice you moving picture operators cannot overcome. Time and custom will dissipate that. Objections and restrictions founded upon any improprieties in the moving pictures themselves can be overcome, and must be overcome, by an improvement in the product.

If you permit any of your number to produce and exhibit questionable or vulgar films you will increase the number of those who demand censorship.

It rests entirely with you whether there shall be an increased demand for censorship and a legitimate basis for such a demand.

The only sensible thing for you to do is to establish your own censorship and use all your power and business influence to prevent the production and exhibition of vulgar and questionable films.

It is up to you, gentlemen, to show your gratitude as well as your business sense by keeping the little picture theaters as clean as a new sheet of white paper.

MISS ANGLIN'S NEW PLAY

To Appear in "Caroline" by W. S. Maugham Under Direction of Frohman Company

Margaret Anglin will be seen next season under the management of the Charles Frohman Company in a new comedy by William Somerset Maugham, entitled "Caroline." The play has scored a big success at the New Theater, London, where it is being presented by a cast including Lilian McCarthy, Irene Vanbrugh, and Dion Boucicault.

"Caroline" is said to be comedy, which for sheer wit and brilliance takes its place with the comedies of Oscar Wilde. Caroline and Robert have been waiting for the fulfillment of their love of ten years, when the obstacle to their happiness is suddenly removed by the death of her husband. Thrown into each other's arms, however, they discover that the secret of their happiness was due to the fact that they were mutually unattainable.

Miss Anglin has also planned to give other productions in what will be known as the Afternoon Theater.

"POM-POM" TO END ENGAGEMENT

"Pom-Pom" will bring its engagement at the Cohan Theater to a close next Tuesday night, when the West Point cadets will give their annual theater party there. Mitzi Hajos will spend the Summer on Long Island vacationing until Labor Day, when the play opens at the Illinois Theater for a Chicago run.

PLAYS TO CLOSE

"The Great Lover" at the Longacre and "Robinson Crusoe, Jr." at the Winter Garden will close their engagements on Saturday night. The former will open again in August for a few weeks and then go to Chicago. The Winter Garden production will begin a tour of the principal cities early in the Fall.

FRENCH PLAYERS GO HOME

Seven members of the company which played at the Théâtre Français this season sailed June 4 on the *Chicago* for Bordeaux. They are Claude Benedict and Madame Georgette Baullier, his wife; Paul Gerny and Madame Dagafry, his wife; Miss Madeline Rivort, Henri Verley, and George Saulieu.

ADA REHAN LEFT $200,000

Ada Rehan, the actress, who died Jan. 8, left an estate valued at about $200,000, according to an inventory filed recently in the Surrogate's Court. The actress held demand notes for nearly $73,786 and stocks worth $53,161.

BLEECKER, ALBANY, FIFTH WEEK

ALBANY, N. Y. (*Special*).—The Bleecker Stock Players for the fifth week of their successful engagement at Harmanus Bleecker Hall, May 29-June 3, produced Eugene Walter's dramatization of "The Trail of the Lonesome Pine," which proved one of the best bills this clever company has yet been seen in. Miss Sue MacManamy's June was thoroughly convincing. Edward Everett Horton, as Jack Hale, the young mining engineer, was seen to excellent advantage. Others in the well-balanced cast deserving special mention were Howard F. Shoppe, Arthur Vinton, Jerome Kennedy, Frank Jamison, Frances Murdoch, Grace Hayle, and John B. Lytel. The scenic embellishments were remarkably effective.

GEORGE W. HERRICK.

STAGE NOTES

Jane Lowe closed her stock season at the Van Curler Opera House, Schenectady, N. Y., June 3. The engagement was to have been for five weeks, but was extended to eight. Miss Lowe and Mr. Adair have made a tremendous success in Schenectady where so many stocks have failed. Messrs. Comstock and MacDonald have engaged them to return next Spring. They are under the management of William L. Wilkens, present press agent for Barnum and Bailey's Circus, and will rest during the Summer, and be seen in a production early next Fall.

Item from Cleveland, Ohio: Miss Dorothy Sutton, a young actress who made a very favorable impression during a brief engagement with the Olentangy Park Stock company last season, is expected to join the present company at the Park in the near future. Miss Sutton, who is a Zanesville girl, is a graduate of the Brown County Convent, and has many friends in this city. She is also a graduate of the New York Dramatic School.

"Under Cover" opened the Brandeis Theater, Omaha, May 29. It was given by the Edward Lynch Players. Mr. Lynch and Miss Dale were the principals. One of the best features of the play was Clare Hatton's elderly Mr. Hatton. Jack McCable as the customs inspector, the Nora Rutledge of Miss Bradford, and the humorous Mrs. Harrington done by Miss Lowe were other elements of the performance to score heavy applause.

Mem. from Pittsburgh: A bit of gossip on the Rialto is to the effect that Mabel Carruthers, of the Edition De Luxe Playlet company, at the Schenley Theater, is to marry a Pittsburg man and settle down in Pittsburg.

Albert S. Vees, who closes his fifth week at Keith's, Bronx, the current week, is at liberty for a Summer engagement. He was the Don Jose in the recent production of "Carmen" at Keith's.

John Meehan, manager of the Meehan Stock Players of Providence, R. I., has quickened the pulsations of amateur writers in that city by offering purses for the best essays on what he has produced the week previous. The first prize is $10 and a season ticket for two; second, $5 and a season ticket for two; third, a season ticket for two. The name of the winners are read from the stage.

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MIRROR'S LONDON LETTER

Unusual Cast for "The Admirable Crichton," at the Royal Matinee—"Pen" by Vachell at the St. James.—Melange

BY BEVERLY BRUX

LONDON, June 4 (*Special to* THE DRAMATIC MIRROR).—For the Royal matinee at the Coliseum June 9, in aid of the Star and Garter Home for Disabled Soldiers and Sailors, Mr. Oswald Stoll and his fellow organizers, headed by Sir James Barrie, have just completed a marvellous cast for "The Admirable Crichton." The principal parts are thus allotted: Crichton, Mr. Arthur Bourchier; the Hon. Ernest Woolley, Mr. Gerald du Maurier; Lady Catherine, Miss Lily Elsie; Lady Agatha, Miss Gladys Cooper; Lady Mary, Miss Lilah McCarthy; Rev. John Treherne, Mr. Owen Nares; Lord Loam, Mr. Eric Lewis; Tweeny, Miss Hilda Trevelyan; Lord Brooklehurst, Mr. George Grossmith; Mrs. Perkins, Miss Compton; M. Fleury, Mr. Leon Quartermaine; Lady Brooklehurst, Lady Tree; and Rolleston (Lord Loam's valet), Sir George Alexander. Sir James has written in a page and a nurse respectively for Miss Vesta Tilley and Miss Ellen Terry.

"The Show Shop," which shows "shows" and shops up so showishly and shoppishly at the Globe, is being plentifully patronized by customers, who are thankful in these times for a solid two hours and a half of hearty and harmless amusement. Milton's happy idea of "Laughter holding both his sides" is very applicable in this case. And what a cast! Lady Tree, Miss Marie Löhr, Mr. A. E. Matthews, and Mr. Edmund Gwenn (to name no other favorites), all acting at their best and brightest. Yes.

"Pen" at the St. James, exquisite comedy by Horace Annesley Vachell, is most welcome. It gives rest, and that is what the London playgoers—there are a few left—want. The production is by Sir George Alexander.

Mr. Dion Boucicault (as this is written) is arranging to withdraw "Caroline" from the New Theatre.

Messrs. George Grossmith and Edward Laurillard have decided to produce "Potash and Perlmutter in Society" in London early in September. The principals will again be in the hands of Augustus Yorke and Robert Leonard.

"Toto" has been shifted from the Duke of York to the Apollo.

At the London Opera House "The Miller's Daughter." It is "Three Little Maids" brought up to date. It is classified as "delightful, doncher know." There were no aeroplanes 15 years ago; and the aeroplane number is one of the strongest features of "The Miller's Daughters;" but the tune of "She was a Miller's Daughter" sounds just as "fetching" now as then; and the humors of Lord Chayne have not lost their savor.

With Miss Nancy Buckland (well known in Drury Lane pantomimes), Miss Sybil Coulthurst and Miss Elsie Craven for the three girls, droll Mr. Alfred Wellesley for Lord Chayne, and Mr. Horace Mills and Miss May Beatty and other good people in the cast.

Mr. Martin Harvey began his Shakespearean season at His Majesty's Theatre the last week in May with Richard III. In the cast, Miss Genevieve Ward as Queen Margaret, Miss Nancy Price as Queen Elizabeth, Miss N. de Silva as the Lady Anne, Mr. Harcourt Williams as Clarence, Mr. Owen Roughwood as Buckingham, Mr. Franklin Dyall as Richmond and Mr. Martin Harvey as Richard. "The Taming of the Shrew" follows.

Following the Harvey engagement Viola Tree's Georgian Plays. The first will be "Lithuania," by the late Rupert Brooke. In the cast, Miss Lilah McCarthy, Miss Clare Greet, Mr. H. A. Saintsbury and Mr. Nigel Playfair, while Mr. Charles Ricketts has promised help in the matter of dresses. For the other two plays, "King Lear's Wife," by Gordon Bottomley, and "Hoops," by Wilfred Wilson Gibson, Mr. Purcell Jones will be responsible for the dresses and Mr. Hugo Rumbold will be in charge of the lighting effects.

Sir James Barrie was showered with congratulations of the "many happy returns" sort on his fifty-sixth birthday, May 9, quite a few days ago, but the odor of the good wishes remain, and it is like new.

"Peg o' My Heart," after nineteen months' run, is now a delightful recollection.

WASHINGTON

"Jimmy" Powers Has "Somebody's Luggage" for the First Time—Outdoor Scheme

WASHINGTON, D. C. (*Special*). — James T. Powers after an absence of nearly three years was the recipient of a most substantial and hearty welcome on his reappearance at the Belasco during the past week. In the three-act farce-comedy "Somebody's Luggage," a new play by Mark Swan, adapted from J. F. Russell's novel of the same name. It scored a pronounced success with a large attendance. It is a rattling laughable story, and the central character is a comedy creation that fits this estimable comedian like the proverbial glove. The situations and complications arising during the course of the farce are delightfully amusing and original, and the Messrs. Shubert believe they have secured a worthy successor of "Havana" for this star. The supporting company that scored many individual successes comprise Ethel Gray Terry, Lillian Tucker, Louise Emery, Lionel Belmore, Frank Farrington, Edward Lester, J. T. Chaille, George Reidell, Alexander Loftus, George Manning, William Caryl, and James L. Malaidy.

The Belasco has no attraction for the current week but two new plays will be seen June 12. Henry E. Dixey will be viewed in a new drama by Harriet Ford and Harvey O'Higgens, entitled "Mr. Lazarus," and the week following Silvio Heine will present for the first time "Tad."

"Quincy Adams Sawyer" is the current week's very attractive bill at Poli's. A. H. Van Buren was conspicuously interesting and attractive in the title-role, and Maud Gilbert gave a gentle, sweet, and artistic presentation of the blind girl, Alice Pettingill. Stage-Manager Harry Andrews has added another beautiful and complete performance to his record as director.

The benefit tendered Sunday night, June 4, to the crippled stage hand, Six Walker, was a leading pecuniary and artistic event. Mrs. Woodrow Wilson sent her check for $25 to swell the fund, a generosity that was followed by David Belasco with one of similar amount as an embellishment to his magnificent loan of "Madame Butterfly" as the dominating feature of the benefit, which included the entire New York production. Dorothy Bernard gave a brilliantly artistic performance of the title-role, with A. H. Van Buren in the part of Pinkerton supported by the Poli Players. Supplementing this, a varied programme was given.

A permanent open-air theater is proposed for Washington at the base of the Washington Monument. A group of volunteer workers are now trying to interest proper officials in the project. Colonel W. W. Harts, U. S. A., Superintendent of Public Buildings and Grounds, who has charge of the monument and its surroundings, is already an enthusiastic supporter of the design, with Mrs. Christian Hemmick, Mr. and Mrs. R. D. Shepherd (R. D. McLean and Odette Tyler), and several others. Colonel Harts has gone over the project carefully, and estimates that a natural amphitheater of unusual size could be formed with material now on hand, with other addition at a nominal expense.

Replete in Summer attire presenting a handsome and attractive appearance Keith's draws crowds during the heated period. The current week's bill is a substantial menu of vaudeville, the headlining attraction being Wellington Cross and Lois Josephine in a concoction loaded with songs, dances, and satire. Dottie King, the danseuse, and eight assistants present "A Ballet Divertissement." Wilmer Walter and company presents "The Late Van Camp." Others are: The Primrose Four, Frank Parish and Peru, Mullen and Coogan, Ollie Young and April, and the Pathe Pictorial.

"The Maids of Washington" is the current week's burlesque at the Lyceum, produced by the stock burlesque, under the direction of Harry Rogers, who was recently engaged as stage-manager and director.

Gretchen Hood soprano, of Washington, whose success in opera has already prophesied for her a prominent place among American opera artists, has been preparing for Italian opera in New York this season under Madame Viafora.

The Shakespeare Society of America was incorporated by the filing of papers in the office of the Recorder of Deeds. The objects of the corporation are the encouragement of the study of Shakespeare's writings and the production of his plays. The erection of a suitable building as a memorial and the organization of city, State, and national Shakespeare societies, and an organization of international scope also are set out as objects.

The society, during the first year will be managed by a Board of Five, comprising Eleanore N. Buckler Hermann, H. B. Meyer, Edna E. Buckler, Thomas P. Newbold, and George Buckler.

JOHN T. WARDE.

STOCK NOTES

The McWatters, Webb and Company Players, with Mae Melvin, scored two distinct hits week May 22 and 29, with "The Traveling Salesman" and "The Blindness of Virtue." Both plays were put on in an exceptional manner and ably acted throughout. As Bob Blake in "The Salesman," Mr. McWatters was simply ideal, and as the little country girl who sells tickets at Grand Crossing, Miss Melvin was sweet, pretty and convincing. In "The Blindness of Virtue" Mr. McWatters played the Vicar with earnestness and force, and Miss Melvin as the unsophisticated little girl who did not know, won new honors for her sweet simplicity and delightful acting of a very difficult part. All the members were excellent in their parts, especially Miss Gray as the servant. The business continues to hold up remarkably well, and McWatters, Webb and Company seem assured of a prosperous all Summer run at the Franklin Theater.

The many friends of Donald Gregory, former stage-manager at the Academy of Music and later director of the Burns Players at Colorado Springs, will be interested to learn that he is now a lieutenant in the Ninety-seventh Battalion, Canadian Expeditionary Force, known as as the American Legion, which expects to be in France early in the Summer. Mr. Gregory, besides being a well-known stock actor, is a veteran of the Spanish-American War, the Philippine Rebellion, and also saw service in Mexico. Friends may address him, care the Ninety-seventh Battalion Canadian Expeditionary Force, Exhibition Park, Toronto, Ont.

Miss Louise Allen, who left the Park Opera company of St. Louis, May 27, returns to New York for a rest and a vacation. She opened in St. Louis Aug. 27, 1914, and since that time has been out of the cast little more than six weeks. She has played star roles in such revivals as "Dolly Varden" and "Happyland." Little more than a child in years, she is pre-eminent as a dancing and singing soubrette, while her acting is almost equally good.

Miss Frances Neilson, leading woman for Edward H. Robins, who heads the Robins Players, now filling its Summer stock engagement in Toronto, Ont., considers paddling the greatest exercise in the world. Two years ago accompanied by her mother and a guide she paddled over 500 miles of the Kawartha Lakes shore line.

"The Miracle Man," Cohan, was a big hit, as it was played last week in Milwaukee by the Shubert Players. George Gaul took first honors, and there were bits of glory left for his associates, Don Burroughs, John G. Fee, Frances McHenry, Rowden Hall, Harry Evans, Jack Unerti, Bertie Conway, Van Murrell, Marie Curtis, George Taylor, Alice Haynes, and Russell Leddy—all capable and deserving of the praise accorded.

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BIG WEEK IN ST. LOUIS

ST. LOUIS (*Special*).—The Friars' Frolic at the Olympic June 3, matinee and evening, it has been some time since George Cohan honored St. Louis with his presence, and his brother Friars are sufficiently notable to bring out all of the confirmed theatergoers in spite of Summer heat; S. R. O.

Miss Anglin conducted daily rehearsals for the production of "As You Like It" in Forest Park, June 5. Miss Anglin as Rosalind, Robert Mantell as the melancholy Jacques and Frederick Lewis head the cast, while a lengthy list of high-class thespians fill out the other roles. Mrs. Mantell appeared, and Henry Hull and Louis Calhern, of the Park-Shenandoah Players, were well cast. Henry Hull, who is Miss Anglin's brother-in-law, played Oliver.

At the Park last Monday, Mrs. Lelia Chopin Hattersley's prize play, "Kitty Comes In," had its premiere. A curtain-raiser, Richard Harding Davis's "The Littlest Girl," with Mitchell Harris, Stanley James, and Louis John Bartels in the speaking roles, and little June Mitchell in the title-role, pleased an audience which taxed the capacity of the theater, and the feature of the evening was adjudged a clever and pleasing comedy of unusual merit. Little Elsie Hitz, formerly ingenue of the Players, came on from New York to play the leading role, and won praise from every quarter. She lived the part of Kitty, a sweet and unsophisticated American girl of the present day. Mitchell Harris, leading man of the Park Players, as Phillip Hastings, scored a real hit, while Stanley James, Vessie Farrell, Henry Hull, Marie Prather, Louis Calhern, Louis Bartels, and others were almost equally pleasing. A St. Louis society belle, Miss Minnie Potter, made her first appearance on the professional stage, and made a fine impression. She was cast in a character role of real difficulties and plays it like a real artist. Miss Potter probably will be a full-fledged professional next season with the Players. The winner of the second prize, William Bruce Carson's "Pro Patria" will be given a production next season.

TRIPLE ALLIANCE, PITTSBURGH

PITTSBURGH (*Special*).—The new policy of the Schenley was inaugurated week May 29 with the spoken drama, feature films, and musical offerings. The Edition De Luxe Playlet company presented two one-act comedies, "Indian Summer," May 29-31, and "The Dear Departed," June 1-3, both being cleverly done. In the casts were Graham Velsey, Ainsworth Arnold, Mabel Caruthers, Teris Loring, Katherine McHugh, and Harry MacFayden, all former members of the Davis Stock at the Grand. Jessie Pringle, well known in musical circles here, was given a hearty reception, and gave several delightful vocal numbers. "The Monkey's Paw," which was to have been one of the opening playlets, was postponed until a later date.

The Aborn English Grand Opera company closed its five weeks' engagement at the Alvin, week of May 29, with "The Bohemian Girl." The principals were in excellent voice, and included Helena Morrill, Mildred Rogers, George Shields, George Dunstan, Henry Taylor, Phil Fein, and Jack O'Neil.

"Ramona" began a Summer engagement at the Pitt May 29. The house has been redecorated, and has a striking appearance. Carl Vernthaler is director of the large orchestra, and there is also a large group of singers on the programme.

A good bill of vaudeville was seen at the Davis, May 29-June 3. Anna Wheaton and Harry Carroll being the headliner. Among others on the bill were Harry Tighe and Sylvia Jason, Alan Dinehart and company, Lew Fitzibbons, and the Four Crisps. Nellie V. Nichols, headliner, June 5-10.

The Friars' All-Star Frolic appeared for one night, May 31, at the Nixon, and drew a large and select audience. Ringling Brothers' Circus June 8, 6, 7. D. JAY FACKINER.

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CHICAGO

"Treasure Island" Faces a Law Suit—Covent Garden's Hurrah—Victoria Closes

CHICAGO, ILL., June 8.—"Treasure Island" is announced to open at the Colonial this week for an indefinite run, but there may be legal obstacles sufficient to prevent it. It is reported that Jones, Linick and Schaefer secured the lease of the Colonial from Klaw and Erlanger with the provision that only cheap vaudeville and pictures could be played, and that that firm is objecting to this engagement. It is said that the terms are very favorable to the house, that is to Jones, Linick and Schaefer.

Covent Garden, a new amusement place, opens Thursday of this week with "The Land of Evermore," a local production. The place will be operated along the same lines as the Hippodrome in New York, with two shows nightly and 75 cents as top price. Axel Christensen is in charge of the music. A Wurlitzer Hope-Jones Unit Orchestra is being installed, which is claimed to be the most powerful instrument of the kind in the world. It also excells in the number, variety, and beauty of the effects produced.

The Friars appeared at the Auditorium Sunday matinee and night to immense business. The visitors were received at the station Sunday morning by the Strollers. The local organization was spurred on to make this an event by George M. Cohan, who is a member of both organizations. Robert L. Sherman was president of the Committee on Arrangements; Frank A. P. Gazzola, treasurer; Fred M. Barnes, secretary; Fred Schaefer sergeant-at-arms; James C. Matthews was delegated to look after the police escort, Frank O. Doyle on regalia, Fred Sorrenson on canes, Fred M. Barnes on music, and E. E. Meredith the press.

The Victoria Theater closed its season last week and the National ended its season a week ahead of that. The two houses are the only ones so far selected for the International Circuit of next season. Frank A. P. Gazzola, who is a prominent booster for that time, says that these two theaters did from 25 to 50 per cent. more business this May than in corresponding weeks of previous Mays, and argues that it marks a return to favor of that class of entertainment. "My Mother's Rosary," the last attraction of the season, was to have laid on the shelf until next season, and the plan was to present it under the title of "Father Kelly and the Rosary." The popularity of a song led to the production this Spring so as to clinch the new title. The show opened on Sunday at the Victoria and did but $180, which is the smallest Sunday's receipts in the history of the house.

Boyle Woolfolk has returned from Oakland, Cal., where he installed a musical stock at the Orpheum in conjunction with the Western Vaudeville Managers' Association. "Bright Eyes" was the opening bill, and it went over fine. Winnie Baldwin, Percy Bronson, and Pat Barrett scored particularly big.

C. Jay Smith, who has taken an office in the Masonic Temple Building, will have out two tent shows this Summer. The first opened last week at Fort Atkinson, Wis., and has Mr. and Mrs. George F. Donahue, Oscar O'Shea, Clyde Long, Esther Evans, and Walter Moy among its principals, and Oliver Martell in advance. The second company will be managed by W. C. Cushman, who will also be its star, and will open next Monday.

Bills of the week:

Powers: "Mavourneen," third week.
Illinois: "Chin Chin" in its nineteenth week, season ends shortly.
Olympic: "So Long, Letty," seventeenth week.
Palace: "A World of Pleasure," fourth week.
Garrick: "Omar, the Tentmaker," second week.
Princess: "Nothing But the Truth," second week.
Chicago: "Experience," return date for convention crowds.
Cohan's Grand: May Irwin continues to prosperous business.
Cort: "A Pair of Queens," sixth week.
Columbia: Dave Marion's "World of Frolics" is a great Summer show. It is the "Follies" production, scenery, and costumes, with a clever company—by far the most pretentious thing burlesque has ever done.
Victoria and National dark.

E. E. MEREDITH.

CEN. PENN. AMUSEMENTS

Garman's Opera House gave "The Birth of a Nation" May 31 and June 1 to good houses at Bellefonte, Pa. The Scenic Theater, same place, produced the "Alien," May 26. Mr. T. C. Brown, the manager, has contracted for the Metro films, beginning June 9, which, together with the Triangle and Paramount, make a fine entertainment programme. The Hagenbach-Wallace Circus showed at Bellefonte to over 12,000 people. The Lyric Theater produced "Neptune's Daughter" to big houses May 19.

The Wilson Theater gave at Tyrone "The Birth of a Nation" for the second time June 2 3. The Y. M. C. A. Theater there has ceased showing moving pictures, they having had the Triangle and Paramount programme.

The Nittany Theater, at State College, still produces Triangles and Paramounts and Metro to good houses. Curry's Pastime Theater has ceased the movies for the Summer, with the exception of a programme for commencement week at State College, June 9-16.

GEORGE T. BUSH.

JERSEY CITY, HOBOKEN, N. J.

JERSEY CITY (*Special*).—"Miss Hamlet" was a delightful diversion at Keith's, May 29-31, to very large business. All the characters cut queer capers, and the skit is full of fun. Entire bill was a corker.

Manager Frank E. Henderson is doing a good business at the Jersey Airdome, which commenced the season week May 27 with vaudeville and pictures. Cary McAdow is in charge.

Palisades Park is doing the usual big business, with diving contests and numerous outdoor attractions.

June 5-12, home week in this city, and the same at Keith's. Manager "Pat" Garyn arranged a bill that held the stage with nine acts, composed entirely of Jersey City professional entertainers. WALTER C. SMITH.

PORTLAND'S GATES WIDE OPEN

PORTLAND, ME. (*Special*).—Keith's Stock company are offering week May 29 Owen Davis's "Sinners." Business is good at this house, especially since the Jefferson Theater closed. Managers of the Jefferson claimed they could not continue the vaudeville and picture policy for the Summer, owing to the scarcity of good acts.

The New Portland is doing its usual capacity business, while the picture houses are the most popular places in town. The New Empire being a special favorite. If one doubts that money is being made in pictures, he has but to consult a recent issue of the daily paper, announcing that the moving picture magnate, Mr. Abrams, losing his New York train, nonchalantly orders a special, costing him several hundred dollars, and keeps his engagement in New York city the next morning.

Cape Theater and Riverton open shortly for Summer business. The tourist season promises well, and no doubt these two theaters will do a big business. AGNES ARMSTRONG.

DIED

RAPLEY.—Mrs. Grace E. Rapley, thirty-six years old, wife of William H. Rapley, proprietor of the National Theater, Washington, D. C., died suddenly May 29, at her home, 1735 P Street Northwest. Mr. and Mrs. Rapley had planned to take an automobile trip to Chicago and other Western cities, and Mrs. Rapley was busy completing final arrangements, when she fell to the floor. Death was due to heart disease. Mrs. Rapley had been in perfect health, and her death came as a great shock to friends throughout the city. She was born in Knoxville, Tenn., the daughter of Mr. and Mrs. E. H. Boggs, but had lived in Washington since her girlhood. She was a member of St. Thomas's Protestant Episcopal Church. Mr. and Mrs. Rapley were planning to celebrate their tenth wedding anniversary within a few weeks. Besides her husband, her mother, Mrs. Anna Boggs, and a sister, Miss Zella Boggs, are living. Funeral services were held Wednesday, May 31. Interment, which was private, was at Oak Hill Cemetery. The pallbearers included Benjamin F. Minor, C. K. Berryman, Sydney E. Mudd, Dr. Wilbur L. Smith, E. J. Walsh, and Frank P. Morse.

MAEDER.—Mrs. Maria A. Maeder, nee Fanny Fitz Farren, daughter of the noted actress, Mrs. George Farren, and the last of her family, died at her home, 144 Bloomfield Avenue, Passaic, N. J., on Monday May 22. Mrs. Maeder was seventy-seven years old, and during the early sixties was a member of Wheatley's company at Niblo's Garden, and the Boston Museum, also co-star with her mother for several years. She was the original Fanny Power in "Arrah-na-Pough" in this country. Upon her marriage she gave up the stage, and has not appeared in recent years. Interment was at Woodlawn.

AUSTEN.—Leslie Scott Austen, infant son of Mr. and Mrs. Leslie Dunbar Austen, died Sunday, May 28, 1916, at 11.50.

NEUVILLE.—Madame Rosina Neuville, known years ago as an actress and playwright, and who played with Edwin Forrest and the elder Sothern, died May 31 in the Actors' Home on Staten Island, in her eightieth year. She was born in Rochester, N. Y., and educated in a convent. At the age of fourteen she played minor parts in a stock company in Rochester. Before marriage she was Miss Rosina Hughes, and was married to a French ballet master not long after she came to this city. Madame Neuville was the author of several plays, in which she appeared with her son, the late Aurustin Neuville.

LIVINGSTON.—Meyer Livingston, treasurer of the firm of Klaw and Erlanger, theatrical managers, died suddenly on May 28 in his residence, 251 West Eighty-ninth Street. Heart failure was the cause of death.

SCHRAMM.—The death was announced in Berlin, June 2, of Anna Schramm, a well-known German actress and singer. She was born April 8, 1840.

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NEWS OF STOCK PLAYS AND PLAYERS

FRANK H. BROOKS, Editor Stock Department

The TICKER

Just how a properly conducted stock company helps all business in the town where the company appears is aptly set forth by Manager John Meehan, of the Meehan Stock in Fall River, Mass. To THE MIRROR Mr. Meehan explained:

"My business is a theatrical enterprise, entailing the expenditure in Fall River of between $2,000 and $2,500 weekly. A large percentage of that amount is paid to local men and women in my employ; still more is paid to my players who are making this their home. For the greater part, these salaries are spent locally, and not carried out of town after brief engagements. My productions invariably tempt out of doors many people who inevitably pass through the shopping centers, past show windows in shopping mood. It is highly probable that their theater trip becomes, in part, a shopping trip. I believe that my business is a stimulus to business generally. Hotels, stores, and practically all of the city's business institutions profit, to some degree, by the patronage of the members of my company and the local people in my employ. I believe that such productions as I shall continue to give, outside of their amusement value, are a distinct financial benefit to the city."

MANHATTAN, TEMPLE, ROCHESTER

ROCHESTER, N. Y. (*Special*).—Lyceum: "Kitty MacKay," as produced by the Manhattan players at the Lyceum, with Olive Wyndham as Kitty, proved highly enjoyable. Reginald Denny played Lieutenant Graham, the role which he played in the original company. Oza Waldrop gave an irresistible interpretation as Mag Duncan. John H. Lee won special favor as Angus MacGregor. This player is especially successful in character roles. Ethel Wilson, Ernest Cossart, and James T. Galloway also contributed much pleasure by their carefully interpreted roles. James Spottswood, Alice Butler, Frank Gerbrach, Maude Davies, and Mayme Taylor were the other players. The Players also presented "The Littlest Rebel," with Robert M. Middlemass as the Southern captain, Reginald Denny as the Northern officer, and little Valerie Cossart as Virgie. Miss Cossart again contributed a bit of acting, remarkable for one so young in years and experience. Week June 5, "Seven Keys to Baldpate."

Temple: The Temple Players offered Broadhurst's "Bought and Paid For" week May 29. The four important roles were played in a highly artistic and praiseworthy manner by Grace Huff as the wife, Carl Anthony as the husband, Forrest Orr as Gilley, and Teresa Dale as Fanny Blaine. Enthusiastic audiences greet them at every performance. Miss Eddie Boyd, Ralph Kline, and Edwin Evans were the other players. Week June 5, "Alias Jimmie Valentine." It has been announced that on account of the success of their season so far, that the Players will remain at the Temple throughout the Summer season and until Sept. 1, when the regular vaudeville season opens.

LEFFINGWELL.

WILKES CLOSES THE SEASON

SPOKANE, WASH. (*Special*).—American: The reappearance of Jane Tyrell, former leading woman in Spokane of the Lawrence Stock company, now the wife of W. H. Ziegler, a local capitalist, at the head of the Ernest Wilkes players, drew big business May 22-23, when the Shriners had charge of "The Girl from Rector's." After Miss Tyrell, honors in the piece went to Ralph Cloninger for a natural portrayal of the gilded youth who found it hard to marry and be decent because of a questionable past, to Louis von Wiethoff for his work as Andy Tandy, and to C. MacLean Savage, who scored his biggest hit of the season in a droll characterization of Aubrey Matoon. Mr. Wilkes and Marta Oatman appeared in Mr. Wilkes' one-act play, "Alias Jim Scott," as a curtain-raiser and were tendered an ovation at the close. They were supported adequately by Guy Sheeham, Chester Warner and Harry J. Leland. The Ernest Wilkes Stock company said farewell to Spokane audiences for this season, and closed May 28.

ROBERT S. PHILLIPS.

"A PAIR OF SIXES," PITTSFIELD

PITTSFIELD, MASS. (*Special*).—The Colonial Players scored heavily and drew good houses week May 29 in "A Pair of Sixes." The leading roles were excellently handled by Miss Ruth Gates and Mr. William H. Sullivan. Mr. Sullivan made his first appearance with the Colonial Players in the part of T. Boggs Johns and created a very favorable impression. Patrons are sorry to hear of the departure from the company of Mr. Arthur S. Hull, who was especially engaged for the opening week. Special mention should be made of Miss Marie Reels in the part of Coddles. Her work was one of the brightest touches in the entire performance. "Kick In" May 29-June 3.

ARNOLD EDIE.

WINIFRED ST. CLAIRE, TRENTON, N. J.

TRENTON, N. J. (*Special*).—New records for patronage have been established here at the Trent Theater since the coming of Miss Winifred St. Claire and Her Own Stock Company. The company, which is generally considered the best stock aggregation ever presented under local auspices, had its banner week May 22 with "The Blindness of Virtue," Cosmo Hamilton's sensational play as the attraction, and "Lena Rivers," the delightful Southern play of love and intrigue was given week of May 29.

In "The Blindness of Virtue," the dainty Miss St. Claire was cast as Effie Pemberton, the ignorant, innocent, eighteen-year-old English girl, and her portrayal was done with consummate grace and skill. Miss St. Claire has appeared as Rebecca Rowena Randall, as Tessibelle Skinner, as Mary Turner and as Mrs. Percy Darling, in "Over Night," but her Effie Pemberton was the best of them all. Her associate workers did equally as well. The leading man, Robert Le Sueur, William Mortimer, Bertha Allen, Nola St. Claire, Frederick Lyle and France Woodbury played the other parts. The staging and mounting formed an outstanding feature.

Next week's attraction will be "The Misleading Lady," current week.

D. F. STEVENSON.

MEEHAN, "KICK IN," FALL RIVER

FALL RIVER, MASS. (*Special*).—Savoy: The John Meehan Players presented "Kick In" week May 29-June 3 with their usual success. John Meehan gave a strong performance of Chick Hewes. Laura Arnold played Molly with excellent judgment. Esther Howard, who has become very popular, was good as Myrtle Sylvester. Harry Le Cour, who can always be depended upon, gave one of his best performances as Charley Cary. Doan Borup made an ideal Commissioner Garvey. Maude Blair made Mrs. Halloran seem real. Claire Maslin was well cast as Daisy. Miss Maslin is exceptionally good in comedy parts. Belle D'Arcy played Bessie with excellent results. Bernard Steele as Whip Fogarty and Tom Whyte as Old Tom were well cast. Charles A. Bickford as Jack Diggs completed the cast. The wonderful stage settings and effects were under the personal direction of Bernard Steele. Louis Wolford, the stage manager; Frederick Wolf, master mechanic, and Nicholas Nellenti, the scenic artist, deserve credit. "Strongheart," June 5-10; "Adele," June 12-17.

Raymond L. Bond was a MIRROR caller May 28. Mr. Bond will have three new vaudeville acts out next season. Hollister Pratt was in town May 30 on his way to New Bedford, Mass., where he may open in stock. Miss Laura Arnold, of the Meehan Players, has been the guest at several dinners given in her honor by friends from the Washington Park School, Washington, D. C.

W. F. GEE.

PLAY BY AN OMAHA NUN

OMAHA (*Special*).—For the first time in Omaha's theatrical history a play written by a Catholic nun is to be presented on a local stage. This play, whose title and plot has been kept a secret up to date, and which the North Brothers Stock company will present at the Krug Theater in about three weeks, has been written by Sister M. Angela, teacher at St. Berchaman's Academy. It is understood that in writing the play, which is secular in its theme, Sister Angela was guided by a desire to prove that a play can be clean and wholesome in theme and at the same time of sound dramatic value. The Catholic Church has recently sanctioned a "white list" of plays. Catholics interested in seeing the better class of plays prevail are considering presenting Sister Angela's drama in New York city. Part of the proceeds from the play will be given to St. Catherine's Hospital, which is conducted by the Sisters of Mercy, to which order Sister Angela belongs.

Week June 4 the North Brothers' Stock company presented "Uncle Tom's Cabin" by request. This company is doing a wonderful business and intend to keep open all Summer.

ESTHER P. NEWMAN.

"DAMAGED GOODS" IN THE BRONX

B. F. Keith's Bronx Stock company appeared in Brieux's "Damaged Goods" week May 29. It was a human and dramatic quality that pervaded the performances and added the pleasure that the mind and the emotions receive at the contemplation of plausible and interesting human beings unfolding themselves in a crisis of their lives and marching with it to its consequences. Walter Marshall gave the same alert and studious characterization of the doctor that marked his performance of this part last season, and Albert E. Veese was seen in a splendidly consistent performance of George Dupont. Luella Morey scored heavily as the nurse, and Isabelle Winlocke was a very able mother. Frances McGrath was seen to advantage as the wife, and Roma Lauri, Edmund Abbey, Margaret Fielding, Fred C. House, and Albert Gebhardt were perfectly adjusted to their roles. Week June 5, "Carmen."

IDA C. MALCOMSON.

THE ALBEE STOCK COMPANY,

At Keith's Providence, R. I., Theater Since April, for the Summer, Sixteenth Season. Front Row, Left to Right: Stuart Beebe, Eugene Revere, Nila Mac, Ralph Remley. Second Row, Left to Right: Ida Stanhope, Sydney Shields, Helen Reimel, Lora Rogers. Standing: James H. Doyle, Lawrence Evart, Lynne Overman, Minor S. Watson, Berton Churchill.

The sixteenth Edward F. Albee Stock company began its Spring and Summer season at B. F. Keith's Theater, Providence, April 17. This season's company includes Sydney Shields, late of "The Fear Market;" Berton Churchill, late of "The Cinderella Man" and Lynne Overman, late in vaudeville in Everette Ruskay's sketch, "The Highest Bidder," who will share the leading male roles. This is Mr. Churchill's tenth season with the company and the fourth season for Mr. Overman and Miss Shields, while Helen Reimer, formerly of the New Theater and this season with Blanche Ring in "Jane O'Day of Broadway," has been a member of the company since its inception, sixteen Summers ago. Ida Stanhope, Lora Rogers, Nila Mac, Minor S. Watson, Lawrence Evart, Eugene Revere, James H. Doyle and Stuart Beebe are the other members of this season's Albee Company. Mr. Doyle, the director, and Mr. Beebe, his assistant. The company opened the season in "Under Cover," followed by "Believe Me, Xantippe." Week May 1 the attraction was "On Trial," with Ethel Downie, who was the child in the original production, especially engaged for that week. The opening of the company was an unusually brilliant one, the house sold out for the entire week, a week in advance. Lora Rogers made an especial hit with her opening night speech. She played the smuggler, who pretends to be deaf and dumb, and when she stepped out of the character at the end of the act, to make the speech the audience demanded, she pantomimed her remarks in the deaf and dumb language, a neat little evasion that brought applause. Telegrams of good wishes from prominent New York managers and actors formerly associated with the Albee Company were received by Charles Lovenberg.

CLARA BLANEY.

FISHERS CLOSE IN ST. PAUL

ST. PAUL, MINN. (*Special*).—"In Walked Jimmy" was the offering of the Ernest Fisher Players for their farewell week at the Shubert May 28-June 3. Marjorie Booth was a pretty Kitty Blake and Dwight Meade played Jimmy Joy in his usual breezy style. When Duncan Penwarden made his first entrance as John Trellavan, one expected him to say, "I'm Cyrus Blenkarn in 'The Middleman.'" Molly Fisher was "some" boy as Bobby Day. Agatha Brown was excellent as Miss Rogers, perhaps the funniest of a number of spinster creations she has given us. Earl Lee, Frederick Van Rensslaer, Horace Linney, and Alice De Lane were well cast. Mollie Fisher and Frederick Van Rensslaer are the only two members of the company who appeared in the opening bill thirteen months ago, and were still important factors in the organization at the closing performance. Earl Lee and Duncan Penwarden, who joined the Fisher folk a few weeks after their local premiere, have been playing in stock in St. Paul almost constantly for the past three years, as they were members of the Wright Huntington company when it began its two years' season here in May, 1913. Ernest Fisher, in the double capacity of business-manager and stage director, has had an arduous task, and will enjoy a much needed rest.

JOSEPH J. PFISTER.

"THE FIREFLY," POLI, WORCESTER

WORCESTER, MASS. (*Special*).—Before a large and appreciative audience the Poli Musical Players inaugurated their Summer season of light and comic opera at Poli's Elm Street Theater May 29 in the Trentini success, "The Firefly." Manager Frank Whitbeck should be graciously praised. Eva Olivotti, who, by the way, strikingly resembles Trentini, did excellent work as Nina. She has a dashing personality and a clear soprano voice. James McElhern as Jenkins proved himself a comedian of much ability. Inez Bauer made a hit in the soubrette role, as did Edna Temple as Geraldine. William Pruette was very effective as Herr Franz and sang in excellent voice. George Tallman, tenor, and Edward Basse, baritone, both contributed much by their stage presence and pleasing voices. Dixie Blair was well cast as Mrs. Vandare. The chorus was exceptionally good; production artistically staged by Edward P. Temple, late of the New York Hippodrome. Joseph Nicol, of "Chocolate Soldier" fame, is musical director, while Tom Plaisted, formerly with the Poli Players at the Grand, is scenic artist. "The Spring Maid" June 5-10.

FRANK HANSON ORDWAY.

COLORADO SPRINGS PLAYERS

COLORADO SPRINGS (*Special*).—Burns Theater will open stock season June 19, with Malcolm Duncan and Jean Shelby to head new company of Summer players. Malcolm Duncan has appeared in the Burns organization for several years and is Colorado Springs favorite. The opening play will be "Seven Keys to Baldpate." The repertoire will include only comedies and romances, all of late releases. Announcement is made that Ed Craig, who for the last four years has had charge of the box office, has left for Nevada and that H. M. Silverstein, an experienced box office man, has been appointed in his place. Contracts have been signed with William Fink for a special orchestra. The opera house opened May 29, with the Lorch Stock Co., in "Under Cover," as their opening play.

FRED P. WELLS, M. D.

MELODRAMA IN PITTSBURGH

PITTSBURGH, PA. (*Special*).—The melodrama, "No Mother to Guide Her," was the offering of the Marguerite Bryant Players at the Lyceum week May 29. There were numerous exciting moments throughout the piece, and the audience's interest is not given a chance to lag. The Bryant Players, however, are worthy of better material, and it is to be hoped that some really good plays are in store for the patrons of the Lyceum. Supporting Marguerite Bryant in the cast were Edward La Renz, Nell Walker, Mrs. Ed. McHugh, Robert McKinley, Albert Helm, Charles Kramer, and Stanley Price. "Father Kelley" was billed for week June 5, but was withdrawn, as this offering will be one of the regular attractions at this house next season. "Thorns and Orange Blossoms" was chosen instead.

D. JAY FACKINER.

G. R. Q. "WALLINGFORD," SYRACUSE

SYRACUSE, N. Y. (*Special*).—"Get-Rich-Quick Wallingford," offered by the Knickerbocker Players, at the Empire, week May 29, is the best thing yet and the play made an instantaneous hit. Lewis Parmenter and Ralph Murphy, from the University, appeared, and carried off their parts in fine shape. Dewitt Newing, in the part of the Hotel Clerk, is the funniest thing we have seen in stock in a long time. Mr. Wilcox, as Wallingford, has his chance in this play, and makes the most of it. Miss Gombel and Mr. Emory and all the others add to the pleasure of the performance. The company continues to draw the large houses which characterized the opening work.

FREDERICK E. MORTON.

WILKES, SEATTLE, SQUAW MAN

SEATTLE (*Special*). — At the Orpheum the Wilkes Stock company gave a first-class presentation of "The Squaw Man" May 21-26 to fair business. Norman Hackett in the title-role sustained the part with skill and fidelity, while Phoebe Hunt acquitted herself in the role of Nat-u-ritch. Stanley De Wolfe was convincing as Cash Hawkins. In the cast were Richard Vivian, William C. Walsh, Guy Hitner, George Rand, Neil McKinnon, Antoinette Crawford, Fanchon Everhardt, Olga Gray, and other talent. Georgia Rand made a pleasing Little Hal and won floral tributes. Same company in "The Outcast" May 28-June 3. BENJAMIN F. MESSERVEY.

SALT LAKE CITY

SALT LAKE CITY (*Special*). — At the Wilkes Theater the stock company week May 21 presented Cohan's "45 Minutes From Broadway" to good business. Nana Bryant and Cliff Thompson were prime favorites. Charlotte Treadway was dainty. A chorus of pretty girls scored so well that they were retained for "The Girl in the Taxi." The range of plays which Manager Cook has selected for this company has given them a chance to show great versatility, and everything presented has been well done. C. E. JOHNSON.

McKeon, Marion, O.
MISS JANE LOWE.
Heading Her Own Popular Stock Company, Now Playing in Schenectady, N. Y.

Diogenes with his lantern might search far and wide, in vain, for that stock actress who will turn down a tempting offer to head a road company of a metropolitan success, but if he wends his way to Schenectady he will discover such a personality in Miss Jane Lowe, that captivating and charming little actress, who is at present heading her own company at the Van Curler Opera House. Miss Lowe is a staunch believer in stock as the best school of experience and backs up her belief with a record of performances in that branch of the profession, of which any leading lady might justly be proud of. Whether it be as capricious "Jerry," innocent "June," or emotional "Madame X," Miss Lowe is always convincing and presents her characters not until after giving them deep thought and study. Although capable of adapting herself to all sorts of roles, she is right at home in girlish types, where youth and beauty are necessary requisites. Miss Lowe has gained a large clientele wherever she has appeared. In Steubenville, she established a record of seventy-three consecutive weeks with the exception of a brief Summer respite.

NAT SAHR.

Frank Howe, Jr.
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HARTFORD, CONN.

HARTFORD (*Special*).—"The Chocolate Soldier" was presented before capacity audiences at Parson's Theater by The Opera Players, week May 29. This presentation was remarkable in several ways. Forrest Huff, who created the Lieut. Bumerli role, appeared personally in that part and Francis Boyle played his old General Massakroff role. Other members of the company were excellent as usual; first honors should go to Mr. Huff and Mr. Boyle, but Florence Webber, Lillian Ludlow, Sylvia Thorne, Roger Gray and James Hornberger all did work of the highest order. "Sympathy" and "Seek the Spy" won the most prolonged applause, but the entire performance was very enjoyable. The scenery and work of orchestra also deserves commendation. Next week, "Robin Hood."

"The Story of the Rosary" at Poli's week May 29, to good attendance. The play was well presented. Carl Jackson and John Dilson, both formerly with the Hyperion company, in New Haven, joined the local company and were well received. Mr. Crane, Mr. White and Mr. Lugren did well, as usual. Miss Jackson and Miss Briscow both looked extremely attractive and made the most of their respective parts. Next week, "The Dummy."

"There Ain't No Such Thing," a mediocre anti-prohibition playlet headed Palace bill May 29. Daniel Jarrett, Jr., until last week with the Poli Players, headed the cast.

"When Love is Young" at the Strand, week May 29. The Strand-Post contest attracted considerable attention. Both leading roles were played by members of the Travellers' Club.

SEYMOUR WEMYSS SMITH.

NEVER PLAYED IN KANSAS CITY

KANSAS CITY (*Special*). — Dubinsky Brothers' Stock company closed a most successful season at the Garden Theater May 28 and left immediately for a Summer season at Sioux City, Ia. The company has been very popular here and their closing performances were a series of friendly demonstrations on the part of the audiences. Their announcement that they did not expect to return here next season provoked a storm of protest and numerous petitions were presented in an effort to induce them to reconsider.

In the MIRROR of May 27 there appeared an article to the effect that the Hazelton Players had taken the road in Kansas "after a successful season in Kansas City." The organization has never appeared here. It is a semi-professional company organized and rehearsed here, and the featured member is Ruth (McClanahan) Hazelton, a clever young Kansas City girl. Flynn and McLaughlin were also named as a feature specialty with the company, but this pair are appearing here at the Globe. J. R. MCCLEERY.

Who, Where, What, in Stock

Miss May Spencer, of Boston, has become manager of the Eva Long Stock company at the Boyd Theater, Omaha. But for her decision to take charge, the company would have shut down for the season.

O. D. Woodward, manager of the Denham Theater, Denver, has returned to the stage at the request of many friends. He appeared in "Seven Keys to Baldpate," May 27. This was his first appearance as an actor in Denver.

Stewart E. Wilson of Scranton, Pa., returned to the cast of the stock company in that city, last week, after an attack of sickness.

At the close of his present engagement in stock at Keith's Bronx Theater, New York City, Edmund Abbey will journey to his Summer home at "Bronte on the Lake," near Hamilton, Ontario, where later, from all reports, he will be seen with the Clark Brown Stock company at the Temple Theater. Hamilton is but a short trolley ride from Mr. Abbey's home, and the arrangement should be rather congenial.

Stewart E. Wilson, of Poli's New Academy, Scranton, Pa., a capable actor whenever he is cast, made an exceptional hit recently as Jefferson Ryder in "The Lion and the Mouse," at the Poli house.

Mildred Florence, of the Hudson Theater Stock company, Union Hill, N. J., has signed with Chamberlain Brown, to be represented by him for a period of three years. Mr. Brown will place Miss Florence with a production for the coming season. Little Miss Florence is one of the most popular young women in the dramatic stock field and is now entering on her fortieth consecutive week with the Keith stock in New Jersey.

The Baker Theater, on Broadway at Morrison, Portland, Ore., the home of the Baker Stock Players, is again at the Baker. The name Hippodrome, which was hung up in anticipation of occupation by the Levy Hippodrome Circuit, was taken down when the deal failed. The Baker is now dark, without prospect of reopening until the regular stock season in the Fall.

Rochester is quite lively, theatrically, this Summer, with two stock companies in keen competition. Edgar MacGregor at the Lyceum, and the Ed. Renton Baltimore company across the way at the Temple. It is the first time Rochester has had two real companies at the same time.

The Bert Leigh Players offered "Doctor Jekyl and Mr. Hyde" for week May 25-June 3 at the Duval Theater, Jacksonville, Fla., to very good business. Vernon Wallace played the lead of Stevenson's famous story. Others in the cast were: May Barry, Bessie Brower, Bert Leigh, Edwin Vail, Theo. Hudgins, Kirsten Forrest, Edward Lawrence, Shirley Mayberry, and William Scheller. Maude Hollingsworth, who has been playing leads with the company, has gone to New Orleans. E. O. UEDEMANN.

Cleveland papers gave some excellent notices anent George Mack and Georgia Mai Fursman's work in the production of "The Dummy" by the Colonial Stock company in that city. These two clever juvenile performers have played in this production in other cities. Little Miss Fursman was retained another week to play Doris Strickland in "On Trial," the current week's offering of the Colonial Players.

William H. Dimock — DIRECTOR
Marion Chester — CHARACTERS
HATHAWAY PLAYERS — BROCKTON, MASS.
AT LIBERTY AFTER MAY 20

JULIAN NOA
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Hathaway Players — Brockton, Mass.
At Liberty After May 20

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LOS ANGELES

"Caesar" to be Repeated—Grand Opera—Plays at Other Houses

Wednesday night, May 31, the Alexandria Hotel dining room presented a gala appearance, when at a public dinner the "stars" of the out-door production of "Julius Caesar" were present. Seats will be auctioned for a repetition of that play at the Majestic Theater. To say that the return of the legitimate was enthusiastically welcomed by Los Angeles is speaking most conservatively, for great was the demand for another chance to view this artistic performance.

Los Angeles is ushering in the season of grand opera, which promises to be a pecuniary as well as an artistic success. Signor Constantino is the instigator and the prime factor in the development of this musical treat, and his exquisite voice is much appreciated by the community. Chevalier Guerrieri, the well-known European conductor, is leading a most excellent orchestra of fifty pieces, and much work has been done to perfect the ballet. Miss Fox has fulfilled all that was said of her attainments, and Madame Virginie and Madame Strauss are both a delight to hear.

The Orpheum brings here as a headliner the incomparable Viennese nightingale, Fritzi Scheff. Lydia Barry's comedy is of that variety which tickles the risibilities of the audience to a point where it becomes painful, and the audiences here manifest their appreciation by refusing to allow her to leave the boards.

Meyerfield, Jr., head of the Orpheum circuit, has been visiting Los Angeles, and while here perfected plans for the redecorating, light and ventilating of the already handsome building, making it when completed one of the finest houses in the West. This is a pleasure to the Angelenos, as the Orpheum plays to capacity houses.

"The Brat," by Maude Fulton, who plays the titular part is in the sixth week, which is a guarantee of its cleverness and of her charming acting.

Oliver Morosco's "Canary Cottage" has entered its second week at the Mason Opera House, with Trixie Friganza, Charles Ruggles, Herbert Corthell, Louise Orth, Grace Ellsworth, Morin Sisters, and Edwards Brothers featured in a typical Morosco all-star cast.

That perennial comedy, "Officer 666," is playing at the Burbank, and, as always, highly amuses.

J. VAN CARTMELL.

KANSAS CITY

KANSAS CITY (*Special*). — Shubert: Kansas City Grand Opera company, week ending May 21, to uniformly good business. Principals and chorus did splendid work. Mlle. Rhea and the Kansas City School of Ballet in the most pretentious local production ever seen here May 22. Prominent in the supporting company were: Elinor Aikens, Frank Vaeth, Vivian Hoffman, James Connelly, Elizabeth Long, Emmett Crozier, Daphne McGee, Jack McCleery, and Winifred Goldsborough. Capacity house.

Globe: The bill opening last May 22 was headlined by the "Seven White Blackbirds."

On Sunday the Franconia Opera Quartette of Italian Vocalists appeared in selections from familiar opera, and proved very popular. Another interesting act was that of Earl Flynn and Nettie McLaughlin, who offered some very clever songs and dances.

Empress: "Little Hip" and "Napoleon" are the unusual headliners May 29. Other acts are the Conway Sisters in classic songs and dances, Scharf and Ramser in a singing act, and Connors and Witt with two pianos. The Goody-Goody Girls present a very entertaining musical revue, and Zemater and Smith appear in a high-class bar act.

Electric Park: Kansas City's Coney Island opened yesterday, and over 50,000 enjoyed its many new features. Ferullo's Band is popular. The feature attraction of the park is the new "Heisen Follies de Vogue," a musical revue and cabaret, under the direction of Mr. and Mrs. Carl Heisen. Fairmount Park: The bathing beach and the movie studio are proving great drawing cards. Hiner's American Legion Band has been engaged for a season. Convention Hall: Genevieve Zelinski, soprano; M. Bogusiawski, pianist, and Francois Boucher, violinist, June 5.

J. R. MCCLEERY.

AS EXPLAINED IN OMAHA

OMAHA (*Special*).—Brandeis: Week June 5, Edward Lynch and associate players in "Baby Mine."

No performances were given Sunday of "All the Comforts of Home." Eva Lang has gone to Denver. William P. Carlton has gone to New York and Assistant Manager Cockrell, of the Boyd Theater, was heard all day gloomily confiding into the telephone the sad tidings that the organization had disbanded.

"I am responsible," said Clinton Tustin, when interviewed upon the painful topic. "O. D. Woodward owed me two weeks' salary. I am constitutionally opposed to working without a salary. I told his agent, George Kearney, that I must have it before 8 o'clock Saturday night or else I would not go on." And he did not. His trunk is now in the custody of stage hands at the Boyd Theater, who say they would like to see him come and get it. Members of the organization who also had a prejudice against working without a salary were confident that conditions would be bettered if they were to go on with their season under the management of Mr. and Mrs. William P. Carlton.

Mr. Carlton said: "Everything has been spoiled by that single member of the cast. He had an important role to play. I offered to pay him his salary. I also offered to pay a part of the money that was due him from another source. But he could not be induced to continue his work. My associates and myself are naturally a bit humiliated the way this project has turned out." Those who went, in addition to Miss Lang, were Ralph Collier, Mr. Powers, and Miss De Shone.

ESTHER P. NEWMAN.

LOUISVILLE CORPORATION

LOUISVILLE, KY. (*Special*).—Articles of incorporation of the Macauley Property Company with a capital stock of $21,200, divided into 212 shares of a par value of $100, fully subscribed, were filed in the office of the County Clerk last week, the incorporators being the widow, daughters and son-in-law of the late Col. John T. Macauley, proprietor and manager of Macauley's Theater.

The incorporators are: Mrs. Anna A. Macauley, Mrs. Mary Macauley Smith, Mrs. Rachael Macauley Bigelow, and Albert A. Bigelow, the latter administrator of the estate of Col. Macauley and manager of the theater. The same incorporators recently incorporated the Macauley Theater Company with a capital stock of $2,120.

WEST—NORTHWEST

SALT LAKE CITY (*Special*).—At the Salt Lake Theater a highly creditable production of "Faust" was given four nights May 17-20 to large and well-pleased houses. The entire affair was managed, staged, and the exacting role of Marguerite sung by Miss Lucy Gates, Utah's leading singer. The experience gained by Miss Gates in six years of leading roles in the Cassel Opera in Germany, besides being a granddaughter of Brigham Young—have fitted her to be a capable actor-manager. The financial success as well as the careful attention to detail in every phase of the undertaking emphasizes this fact. Miss Gates will spend the most of her time in New York, where she may associate herself with a prominent firm in producing grand opera. The cast included John W. Summerhays, Willard Andelin, Hugh W. Dougall, Evangeline Thomas, Florence Summerhays, and O. D. Romney. A Shakespearean season was given May 26, 27, under the direction of Professor and Mrs. Charles W. Meakin, the pupils of their School of Expression carrying the parts. "The Merchant of Venice" and "A Midsummer Night's Dream" were presented to fair houses. Among the names of those showing talent: Miss Violet Perkins, Miss Mae C. Cutler, Mr. Roy Williams, and Mr. F. A. Eble were most worthy. Professor Meakin gave a clever rendition of "Bottom, the Weaver," and Gladys Johnson was a dainty and charming Puck.

The Orpheum will have a season of grand opera with Vernon Stiles, supported by local talent, in "Aida." After this and a short run of burlesque the house will be practically dormant until August.

C. E. JOHNSON.

SAN DIEGO, CAL. (*Special*).—Emily Stevens, in "The Unchastened Woman" was the attraction at the Isis, May 22, 23, to fair attendance. Both the Savoy and Spreckels theaters are doing good business with vaudeville and pictures. Anna Pavlowa, in "The Dumb Girl of Portici," was shown at the Cabrillo week May 22, at advanced prices, and drew well. The midgets, Lord Roberts, who headed the Pantages bill a short time ago, and Elizabeth, the attraction at the Exposition have announced their engagement. The couple will be married in the near future in San Diego, although the exact date has not been disclosed. Both are the same age, twenty-three, both the same weight, twenty-seven pounds. Thomas Jefferson and about forty other players of the Universal Company are at Coronado, working on the filming of "Little Eva Edgarton."

MARIE DE BEAU CHAPMAN.

SEATTLE (*Special*).—At the Moore, "Cock o' the Walk," May 25-27; matinee May 27, by an excellent company before houses averaging good business. Otis Skinner in the title-part received an ovation. Metropolitan: Dark May 21-27.

Pantages: Bert Clark and vaudeville; good business prevailed. Hippodrome: Herb Bell's Seven Comics and vaudeville. Palace: "The Fascinating Flirts" and vaudeville. Oak: Verna Mersereau and vaudeville. Motion pictures at the Alhambra, Class A, Clemmer, Coliseum, Liberty, Mission, Strand, Rex, and other houses.

BENJAMIN F. MESSERVEY.

MACON, GA.

MACON, GA. (*Special*).—Palace: "The Come Back" and "The Strange Case of Mary Page," May 29; "Green Stockings," May 30; "Sold for Marriage," May 31; "The Stepping Stone" and "The Snow Cure," June 1, 2; "The Innocent Lie," June 3; London Trio Singers, with varied selections pleasing to all, May 29-June 3.

Princess: "A Huntress of Men," May 29; "David Garrick," May 30; "One Chance in a Hundred," "Social Pirates," and "D'Arcy of the North Woods," May 31; "Who Is Looney Now" and "A Wife at Bay," June 1; "Spellbound," June 2; "The Condemnation," "Huldra, the Silent," and "Babby Doll," June 3.

Macon: "Historic Macon; or, a Veteran's Return" and "Gaby's Gasoline Glide," May 29; "Historic Macon; or, a Veteran's Return" and "A Child of Fortune," May 30; "Historic Macon; or, a Veteran's Return," "A Rose of Italy," and "He Is a Devil," May 31; Universal and General film, June 1; "Heartaches," "The Wooing of Aunt Jemmima," and "Their Social Smash," June 2; "A Raffle for a Hundred," "Claudia," and "Perfidy of Mary," June 3.

Sam and Edna Park Stock company, vaudeville and stock, May 29-June 3.

ANDREW OLIVER ORR.

ABORN TIME EXTENDED

For week May 29, the Aborn Grand Opera forces presented "Lucia di Lammermoor" and "Rigoletto" at the Bronx Opera House, with a special Decoration Day matinee of "Hansel and Gretel." Edith Helma scored heavily in the role of Lucia. She sang the mad scene exceedingly well. The sextette singers were also vociferously applauded. Salvatore Giordano sang the role of Lord Edgar. His performances are always marked by a delightful finesse and his singing reaches a high plane of excellence. Other conspicuous members of the alternating casts are Giuseppe Agostini, Edvige Vaccari, Richard Bunn, Morton Adkins, S. J. Solte, Grace Baum, Louis Derman, and Frederick Chapman. Manager J. J. Rosenthal's special Sunday night benefits are a boon to Bronx institutions. Owing to popular demand, the Aborn engagement has been extended two weeks, until June 17. Week June 5, "Cavalleria Rusticana" and "I Pagliacci" for the first part and "Faust" for latter half.

ALCINE PLAYERS, "UNDER COVER"

The Alcine Players, headed by Arling Alcine, opened at the Crawford Theater, Wichita, Kan., June 5, in "Under Cover," having completed a five weeks' engagement at the Majestic Theater, Flint, Mich. The company remains unchanged and will present one bill a week in Wichita. "Under Cover" will be followed by "Kick In" and "The Old Homestead."

STEIN'S
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MAKE-UP

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): Marquette, Mich., 7; Ishpeming 8; Duluth, Minn., 9-10, Minneapolis 12-14, St. Paul 15-17.

BLINN, Holbrook (Margaret Anglin and H. B. Harris Est): N.Y.C. April 24—indef.

BOOMERANG, The (David Belasco): N.Y.C. Aug. 10—indef.

CINDERELLA Man (Oliver Morosco): N.Y.C. Jan. 17—indef.

DITRICHSTEIN, Leo (Cohan and Harris): N.Y.C. Nov. 10-June 10.

EXPERIENCE (Wm. Elliott): Chgo. May 28—indef.

FAIR and Warmer (Selwyn and Co.): N.Y.C. Nov. 6—indef.

FISKE, Mrs. (Corey-Williams and Ritter, Inc.): N.Y.C. Jan. 18—indef.

GEORGE, Grace: Phila. May 29-June 10.

HIT-the-Trail Holliday (Cohan and Harris): N.Y.C. Sept. 13—indef.

HOBSON'S Choice (Messrs. Shubert): Chgo. April 24—indef.

IRWIN, May: Chgo. May 14—indef.

JUSTICE (Corey-Williams-Ritter): N.Y.C. April 3—indef.

MAVOUREEN (Corey-Williams-Ritter): Chgo. May 20—indef.

NOTHING But the Truth (H. H. Frazee) Chgo. 9—indef.

OMAR, the Tentmaker (Tully and Buckland): Chgo. May 28—indef.

PAIR of Queens (H. H. Frazee): Chgo. April 30—indef.

ROBSON, May: Ellensburg, Wash., 8, Yakima 9, Pasco 10, Walla Walla 12, Lewiston 13, Spokane 14, Missoula, Mont., 15, Butte 16, Bozeman 17, Billings 19, Bismarck, N. D., 20, Fargo 21.

SKINNER, Otis (Chas. Frohman, Inc.): Duluth, Minn., 6-7, Eau Claire, Wis., 8, La Crosse 9, Winona, Minn., 10, St. Paul 12-14, Minneapolis 15-17.

TEMPEST, Marie (Messrs. Shubert): N.Y.C. May 15—indef.

TREASURE Island (Chas. Hopkins): Chgo. 5—indef.

WASHINGTON Square Players: N.Y.C. Oct. 14—indef.

TRAVELING STOCK

BENJAMIN, Jack: Philipsburg, Kan., 5-10.

OPERA AND MUSIC

ABORN Opera Co.: (Messrs. Aborn): N.Y.C. May 8-June 17.

BLUE Paradise (Messrs. Shubert): N.Y.C. Aug. 5-June 10.

BRAZILIAN Honeymoon (Messrs. Shubert): Boston, May 15—indef.

COHAN Revue, 1916 (Cohan and Harris): N.Y.C. Feb. 9—indef.

FIELDS, Lew (Messrs. Shubert): N.Y.C. May 29—indef.

KATINKA (Arthur Hammerstein): N.Y.C. Dec. 23—indef.

MOLLY O (John Cort): Chgo. N.Y.C. May 20—indef.

MONTGOMERY and Stone (Chas. Dillingham): Chgo. Jan. 31-June 10.

POM Pom (Henry W. Savage): N.Y.C. Feb. 28—indef.

PRINCESS Pat (John Cort): Boston April 24—indef.

ROBIN Hood (De Koven Opera Co.): Galt, Ont., Can., 7, Berlin 8, Stratford 9, London 10, Woodstock 12, Guelph 13, Hamilton 14, Petersboro 15, Belleville 16, Kingston 17, Brockville 19, Ottowa 20, 21.

ROBINSON Crusoe, Jr. Messrs. Shubert): N.Y.C. Feb. 17—June 10.

SO Long Letty (Oliver Morosco): Chgo. Feb. 13—indef.

VERY Good Eddie (Marbury-Comstock): N.Y.C. Dec. 24—indef.

WORLD of Pleasure (Messrs. Shubert): Chgo. May 17—indef.

ZIEGFELD Follies of 1916 (Florenz Ziegfeld): N.Y.C. 12—indef.

CIRCUS

BARNES, Al. G.: Freeport, Ill., 7, Beloit, Wis., 8, Janesville 9, Madison 10.

BARNUM and Bailey: Hartford, Conn., 7, New Haven 8, Bridgeport 9, Waterbury 10.

COOK and Wilson Wild Animal Show: Derby, Conn., 7, Danbury 8, Bristol 9, Manchester 10.

GENTRY Brothers: New Castle, Pa., 7.

RINGLING Brothers: Pittsburgh 5-7, McKeesport 8, Uniontown 9, Greensburg 10.

TEXAS Bill's Wild West: Plattsburg, N. Y., 7, Addison 8, Movia 9, Tupper Lake 10.

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MEN

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Campbell, Wayne, Charles Cardon, Harold Christie, Gilbert Clayton, Jack Solis Cohen, Ogden Crane, Bernard Craney.

Davies, Huber, Henry Davies, Harvey Denton, Billy Diel, K. L. Dietz, Charles Dingle.

Edwardes, Edward, Harry English.

Fenton, John, Harry Fenwick, Norman R. Field, George Fisher, Leo M. Flaherty, John Flanagan, Alfred E. Ford, Arthur Forrest, N. H. Forsman, Franklin W. Fox, William Frank.

Gaskill, Charles L., Bobby Gaylon, Earl Gerome, George H. Gibson, Darle Goodwin, Thos. J. Grady, Laurence Grossmith.

Hampton, Wade, Jr., Harry Hanlon, George Hare, John Harwood, George H. Helm, Ben Hendricks, F. A. Hennessy, Chas. Hiny, Herbert W. Hodgdon, Nelson Homer, Mr. Horne, J. Horsley, Howard Hull, J. K. Hutchinson.

Jenkins, R. C., H. C. Judge.

Karr, Frederick, Eugene Keith.

Lampe, William, George Larkin, Eugene La Rue, Ed. Lester, Abraham Levy, Louis London, Robert Lowe, George Lyman, Jack Parrish Lorayne, Hugo Lutgers.

McClure, E. E., J. W. McElligott, Harry F. McGarvie, George P. Marshall, Fuller Mellish, Ted Miller, Sylvester B. Moore, Jack Morrison.

Nagel, Ferd., Bobbie North, L. L. Nunn.

O'Connor, Herbert, Gerald Olmstead.

Palmer, Leslie L. C. L. Partee, Frederick Paulding, Joe Perry, Sidney Powell, D. H. Primrose, A. C. Pringle.

Quilter, Dick.

Reynan, M. S., Syd E. Riggs, R. Robson, Alex. K. Rose.

Salter, Harold, William F. Scheller, Lawrence Schwab, Edward Sheldon, Frank Lee Short, Page Spencer, Red Spillman, John M. Stahl, Lewis Stone, Joseph Sullivan.

Tardy, John T., Ben Teal, H. G. Thompson, Robert Thorne, F. L. Tiden.

Vanasse, Offer, Frank Von Putz, Henry Von Welsen.

Walker, Fred E., Herbert Wanen, Fleming Ward, Richard Webster, George Wellington, I. Whitestone, Henry H. Winchell.

WOMEN

Adams, Grace, Hallie Akers, Roberta Arnold, Mrs. Helen Aycery.

Bassett, L., E. Banks, Steffy Berko, Kathryn Blair, Julia Blanc, Edith R. Black, Frances Brandt, Roberta Brennan, Dorothy Buel, Mrs. Cora S. Burgess, Mae Burt.

Carlisle, Mrs. M., Bertha Clark, Carree Clarke, Fella Clarke, Alice Clements, Gertrude County, Gladys Crolins, Cecil Cunningham.

Davies, Dorothy, Juliette Day, Mrs. J. E. Dodson, Lucile Dorrington.

Edlss, May, Paula Edwards, Mrs. De Koven Evans.

Gibson, Lorell O., Glasgow, Grace Goodall, Madge Gordon, Gertrude Grant, Mildred Gregory, Helen Graham Griffith.

Hall, Brownie, Ethel Hamerick, Clara C. Hannon, Leona Henderson, Gene Hendrick, Billie Holbert, Winnie Hunter, Val Huntington.

Keane, Mary, Mrs. M. Keogh, Willette Kershaw, Sandra Kerwin.

La Barre, Jeanne, Miss Latimer, Lillian Lawrence, Grace Lockwood, Gertrude London, Dorothy Lounder.

McComas, Carroll, Janet McIlwaine, Mrs. R. B. Macpherson, Mrs. Ida M. Mayer, Marie Minturn.

Neustadter, Mrs. J.

O'Brien, Mrs., Mrs. Marian Ford Otto.

Preston, Burnette, Ida Prosser.

Ralph, Edna, Isabella Rea, Mrs. Ridgwell, Emily Rige, Richie Clark Russell.

Sargood, Mrs. Eva, Blanche Savoy, Ivy Scott, Eleanor Seybolt, Phyliss Sherwood, Peggy Siegel, Pauline Slosson, Muriel Starr, Jennie Stewart, Violet Stewart, Josie Sullivan, Amelia Summerville, J. W. Sutherland.

Tewksbury, Violet A., Ruth Thorp.

Vernon, Ida.

Wainwright, Marie, Dengil Walkley, Anna Warrington, Beverly West, Pauline Whitson, Bertha Whitney, Mrs. Barney Williams, Lou Wilson.

Yantis, Fannie.

ELSMERE ENDS SEASON

The Elsmere Players, Harlem, selected for their last production of the season Cohan's success, "The Little Millionaire." They gave a fine performance. Dave Chase in the name part was at his best. Mr. Chase, besides singing in a very pleasing manner, tried out a few new dance steps and also did a violin solo, scoring the hit of the evening. Miss Welba Lestina as Goldie Gray also displayed terpsichorean ability. Owing to serious throat trouble Miss Lestina was unable to sing, but she went through her songs in a talkative manner which sounded quite well indeed. Clay Clement as Russell "got over" a song or two in a way that made him come in for a share of the singing honors. Harry Hugenot as the detested Bill Costigan supplied the humor of the evening. Edith Spencer as Birdina Busby sang several new songs in a most delightful way. Others who contributed to the success of the venture are Carroll Daly, Hattie Foley, William Blake and Henrietta Goodwyn.

The house will again take up its former policy of pictures and vaudeville.

STOCK IN SONG, ELMIRA

ELMIRA, N. Y. (*Special*). — The opera season at Rorick's Theater will be opened by the Rorick's Opera company June 12 in "A Stubbor Cinderella." Francis G. Maloney, the energetic and popular manager of the house, promises the strongest organization in twelve years, the roster including Maude Gray, prima donna; Alice Hills, contralto; Leona Stephens, soubrette; Grace Lang second soprano; Scott Welsh, tenor; Whitlock Davis, baritone; Bobby Woolsey, comedian; A. L. Pellaton, basso; Leonard Hollister, juvenile; Fred Emerson, characters; Charles Jones, stage director; George Lyding, musical director. High-class royalty operas will be offered with a weekly change of bill and the season will run until Sept. 4.

J. MAXWELL BEERS.

Miss Henrietta Goodwyn, the young stock actress who created the shop girl's role so cleverly in H. S. Sheldon's play, "Men," at the Elsmere Theater, the Bronx, recently, will be featured in the movies at the close of her stock engagement. She will spend July and August at her country place on Long Island.

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BOSTON

Two New Plays, "Cheating Cheaters," the Other Not Yet Christened, June 18

BOSTON (*Special*).—"The Princess Pat" closes its season, and a two-months' run at the Park Square on June 10. The company has been playing continuously since August of last year. The Boston engagement has been a marked success.

The Castle Square, where "The Old Homestead" is being played here in stock for the first time, will be the only theater open next week—outside of vaudeville and photoplays. William Lawrence is proving a satisfactory successor to Denman Thompson as Josh Whitcomb. The engagement has been extended to three weeks.

On June 19 two plays will see the stage for the first time—at the Wilbur, Max Marcin's "Cheating Cheaters," with the cast given in detail in last week's MIRROR, and, at the Castle Square, by the Craig Players, a new piece, as yet unnamed, by Carlyle Moore.

A. H. Woods has returned to his original intention of casting John Mason for the lead in "Cheating Cheaters." If the piece is a success Mr. Mason will therefore probably not head the Chicago company of "Common Clay."

The photoplays some of which have taken over the first-class houses for the Summer, are distributed as follows: Colonial, "Ramona"; Boston, "The Spell of the Yukon"; Modern, "Hypocrisy"; Park, "Sherlock Holmes"; Copley, "The Dumb Girl of Portici"; Tremont Temple, Canadian War films; Bijou, Nance O'Neil.

The open air performance of "Elijah" at Braves' Field was moved from May 28 to June 4, on account of bad weather. The cast was a notable one: Madames Schumann-Heink, Hempel, Sundelius, and Leveroni, and Messrs. Sembach and Whitehill.

The Barnum and Bailey Circus enjoyed extreme prosperity and fine weather last week.

The Friars' frolicked twice at the Boston Opera House June 7.

James E. Carson and "The Red Heads" head the bill at Keith's, and Master Gabriel is the headliner at the Orpheum.

FORREST IZARD.

SAN FRANCISCO

SAN FRANCISCO (*Special*).—So great was the success of the recent production of "Blue Bird," at the Norman School here that the production was repeated May 30, 31.

Six thousand people climbed Mt. Tamalpais May 28 to see "William Tell" produced by the Mountain Play Association. It was a success.

Ina Coolbrith, California's celebrated poetess, witnessed the dramatized production of her poem, "California," by the students of the Dominican College at San Rafael, one of our suburbs.

"O, I say!" Parisian musical comedy, opened at the Columbia May 29 to a large house well pleased. In the cast are: Dorothy Webb, Robert Pitkin, Eleanor Henry, Arthur Cunningham, Stanley Ridges, Madison Smith, Maud Beatty, Ruth Saville, Victoria Gauran, and James Liddy.

Emily Stevens, niece of Mrs. Fiske, made her local debut May 28 in "The Unchastened Woman." She is ranked here by the critics as in the highest class of American players. Bennison, long with the Alcazar here, had a strong part. The house was filled.

The famed Lambs' gambol sketch was the star number at the Orpheum, May 28, called "The River of Souls." Bonita and Hearn were as ever much enjoyed. Marie Cahill remains.

The Empress has a big card, Ad. Santell, the great wrestler, while Pantages has as a headliner "The Junior Revue of 1915."

A. T. BARNETT.

FIRST-TIME PLAYS IN TWO CITIES

Morosco's "Canary Cottage" at San Diego—"Nothing But the Truth," Frazee Production, in Indianapolis

SAN DIEGO, CAL. (*Special*).—Oliver Morosco offered San Diego patrons, May 18-20, of the Empress Theater, a chance to get a first production of his latest attraction, "Canary Cottage." The play is described as "A farce with music." The cast was well selected, and the scenery and costumes were a real novelty, the former being designed by Robert McQuinn, after the fashion of his popular covers, and the costumes were wonderful, with no two alike, but all following the patterns and blending into a color scheme that won instant admiration. The comedy is from the pen of Oliver Morosco and Elmer Harris and the lyrics and music by Earl Carroll. Orchestra under the direction of Louis Gottschalk. The cast:

Michael O'Finnegan	Lawrence Wheat
Sam Beverly Moon	Eddie Cantor
Mrs. Hugg	Grace Ellsworth
Pauline Hugg	Eunice Burnham
Billy Moss	Herbert Corthell
Nip	O. W. Edwards
Tuck	M. Edwards
Jerry Summerfield	Carl Ruggles
Trixie Fair	Louis Orth
Blanche Moss	Trixie Frigansa
Mitzie	Bessie Baker
Mable	Virginia Byers
Hal	Louis Strangard
Morin Sisters	Guests at Canary Cottage

Miss Trixie Frigansa and Charles Ruggles were easily the stars of the company, but they were well supported by Eddie Cantor, who made an instant hit in a very small role, and the Morin Sisters proved very clever dancers. Mr. Morosco expects to take the production East. The general verdict of press and public was, that it is one of the most pleasing and remarkable productions ever seen on the Pacific Coast.

MARIE DE BEAU CHAPMAN.

INDIANAPOLIS (*Special*).—"Nothing But the Truth" (James Montgomery and Frederick Isham authors; H. H. Frazee, producer) had its first performance at the hands of a capable company at the Murat Theater May 29.

"Nothing But the Truth" is a farce of considerable accomplishment and greater promise. For fifteen minutes it walks a cool and correct and uninteresting gait, suddenly breaking out into one of the most refreshing original and excellently acted moments in recent American farce. That moment comes with the wager that Bob Bennett can not tell the unarmoured truth for twenty-four hours. Ten thousand dollars a side is up on the outcome and things begin to move.

The play after all is more Montgomery than Isham. From the novel, published a season or two ago by the Bobbs-Merrill Company the playwright has adopted the central theme. But his incidents, with hardly an exception, are all his own. It is too bad to have to give up some of Mr. Isham's predicaments, but with the unabridged topography of the novelist he had his incidents happening all over the house, the estate and the country.

When and if the new farce is a hit, however, it will be the players who deserve the greatest credit. Most of the faults of slow pace and broken illusion were merely the growing pains of a first-night performance. Mabel Frenyear, in particular, joined the company only Saturday, as it was leaving New York. Grant Mitchell, Ned A. Sparks and Marie Carroll did the most last night to keep the farce on its unerring track. Mr. Mitchell by his deft and sure characterization, Mr. Sparks by his mordant personality, and Miss Carroll—well, since we are telling the truth, Miss Carroll had a hand on the steering wheel because of her unaffected youth.

The production went from here to Chicago June 2 when it was booked for an indefinite run at the Princess.

GRAND OPERA FOR ST. LOUIS

ST. LOUIS (*Special*).—The work of raising $2,000 to finance a season of the Metropolitan Grand Opera Company in the Coliseum, in November, has been successful. Though the whole amount has not been subscribed, it was stated authoritatively that Frank M. Robinson, manager of the Coliseum, will be in position to announce this result in a few days. This signifies not only that the Metropolitan will undertake the most pretentious operatic performances ever attempted, at least in the West, but that fourteen of the productions of the New York Hippodrome will be given in the Coliseum.

PICTURES PLEASE PORTLAND

PORTLAND, ORE.—At the end of their first week in Portland, Turner and Dahnken, who have taken the Empress, on Broadway, at Stark, into their photo-drama circuit, are well pleased with their venture. Although the house has a seating capacity of over 2,000 there was not room enough for all on the opening day to see Billie Burke in "Gloria's Romance." The house is being managed by M. O. Leonhart, recently manager of the T. and D. house in Berkeley, Cal.

The Strand, the original vaudeville-movie house in Portland and a Portland enterprise, continues to do an excellent business in its attractive house on Park at Stark, formerly the National.

"The Birth of a Nation," with orchestra of 40 pieces, closed a three-week engagement at the Heilig, May 20. The production was beyond criticism, but with more judicious management business might have been better. The public, remembering that the same picture, although with smaller orchestra, had run four weeks last year at the same house at 75 cent top prices, did not take kindly to the new schedule of $1.50 prices. The business was mostly in the cheaper seats.

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IN CANADA

TORONTO (*Special*).—Grand Opera House, May 29-June 3: "Robin Hood," by a superb cast, to capacity business. It cannot come too often with such a good cast and real singing chorus. Ivy Scott is the Maid Marian. Cora Tracey, Phil Branson, Herbert Waterous, Carolyn Andrews, Jas. Stevens, and Ralph Brainerd are good.

Royal Alexandra: "Inside the Lines" is the Robins's Stock selection this week. Mr. Robins, Frances Neilson, Tom McKnight, and Mr. Frazer manage to make their usual hit. Good attendance.

Hippodrome: "Fortune Seekers," a musical comedy of merit, with a nicely balanced cast, heads the bill, and Marie Richman proves popular with her songs. Dorothy Southern Trio, "The Sterlings," and Lent and Barrow are also appreciated. Excellent attendance.

Loew's: Lambertt in his impersonations heads the bill, which is varied and interesting, especially the skit of "The Fighter and the Boss." Good business.

Shea's: "The Flying Torpedo," Griffith's newest movie, is a very thrilling picture. Excellent attendance.

Van Denberg Opera company's announcements placard some splendid talent, including our own Canadian, Charlie Meakins, and others of Henry W. Savage's organizations, such as Henry Taylor, Fred Freer, Carrie Reynolds, Marie Hamilton, and a goodly orchestra. They opened June 5 in "Florodora."

GEO. M. DANTREE.

EDMONTON, ALTA. (*Special*).—The Empire Players closed their season week May 15, with good performances of "The Traveling Salesman," and commencing May 29 started a short season at the Grand, Calgary. George Summers made his first appearance with the company, and was heartily applauded for his work in the part of Bob Blake. Carrie Lamont was an excellent Beth and Horace Porter's Julius was immense. The balance of the company gave capital support. "British Fighting Forces," pictures, week May 22. "The Battle Cry of Peace" drew capacity business at the Empress. Pantages had an excellent bill headlined by the Al. Golem Troupe of Acrobats.

GEORGE FORBES.

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VAUDEVILLE

FREDERICK JAMES SMITH—Editor

Roshanara Presents "The Bells of Destiny"—Cross and Josephine Return

LIFE in the Orient seems to be just one harem after another.

At the Palace the exotic Roshanara offered an ambitious dancing effort, a four scene pantomime, "The Bells of Destiny," said to be based upon a Hindoo legend and written by Frederick Herendeen.

The Harem Again

Like other terpsichorean glimpses of the East, "The Bells of Destiny" presents a series of dances hinged together by a slender story. Here we have a maiden dedicated to worship in the temples but beloved by an Indian prince. Love causes her to leave her devotions and follow him to his harem. But just as she forgets her duty, at what they call the psychological moment when she glides into the Prince's arms, "the temple bells recall her soul," as the programme expresses it. Failing to obey, she expires in a terpsichorean whirl.

All this is told with the assistance of a special musical score and the frequent off-stage chanting of "the voice of the bells." The music is not particularly vivid in painting the story, but the "unseen" voice is an effective aid.

We must confess that the story was far from clear as we first viewed the offering, although Roshanara's dances give a flashing and vivid glimpse of the East.

Roshanara is a serious, conscientious, intelligent student and interpreter of the Indian dance. Her soul is clearly in her work. Consequently, her dances have the value of absolute sincerity.

A second view of "The Bells of Destiny" revealed a better handling of the lights. Several of the scenes catch a bit of the mystery of India. In particular a dance in silhouette and the harem glimpse through a huge grille gateway possess charm of stage picture.

Leicester Parter is the "Voice of the Bells" and John Barrington is the Prince. His performance is stiff and without distinction.

The Woman Pays and Pays Again

Laura Nelson Hall's latest vaudeville vehicle, "The Cat and the Kitten," is the work of Frances Nordstrom.

The playlet proved to be neither fresh nor interesting. The scene is Vivian's little apartment—maintained by the Man. The opening curtain finds the fluffy hostess pleading.

Moody, N. Y.

MISS HAZEL HASLAM,
Leading Woman for Joseph E. Barnard at the Palace This Week.

Matzene Studio, Chicago.

MISS ELIZABETH BRICE,
At the New Brighton Theater This Week with Charles King.

"I can't go on living like this much longer."

And the Man—being masculine and heartless—responds, "Don't you trust me—I'm going to marry you as soon as I can."

Of course, he isn't. But he hurries away and Vivian's friend, Leslie, an actress down on her luck, drops in to call. Vivian tearfully confides in her and Leslie tells of a similar experience—which ended in desertion. "There's only one road," she moralizes, "and that's the straight and narrow."

At that moment the Man returns unexpectedly and comes face to face with Leslie. They both start. He is obviously the villain of the other affair.

The Man expostulates and pleads. But Leslie orders him to depart. "I'm going to protect this kitten," she declares.

When the door slams, Vivian breaks into tears. And Leslie consoles her, "There's more perjury in that word love than in any word ever spoken."

The feminine hand is apparent all through "The Cat and the Kitten." The sketch, by the way, is similar in plot to a skit called "Broadway Love," now for some time in the varieties.

Miss Hall plays the worldly and cynical Leslie. She does all that is possible with the role. Helen Fulton seemingly imitates that fragile little weakling, Laura, of "The Easiest Way," as Frances Starr played her. The characterization seems artificial. Robert Tabor does not fit into the role of The Man.

Louise Dresser came to the Palace in her song readings. Her repertoire remained unchanged from the previous week at the New Brighton Theater. The boy plant still sopranos from the balcony.

All in all, a ladylike, pale pink specialty.

When Brice and King Sing

Elizabeth Brice and Charles King made their return to New York vaudeville at the Palace. Their present full stage "two-act" lacks distinctiveness.

The songs all bear the moon-tune-spoon imprint of Tin Pan Alley. Thus they sing——

"Through the dells
The chapel bells
Are calling;
When the sun goes down in romany
My heart goes roaming
Back to you."

Mr. King further advises "Johnny Get a Girl—Grab a Sweet Sixteen," and in another Honolulu lyric, he laments:

"I long to be,
Long to see,
You and me,
My hulu lady."

After Miss Brice confides that "Dixieland is Twice as Nice as Paradise," she chants Irv Berlin's latest song immortalizing an aching tooth——

"Mary said there's nobody home,
Up in my dome,
Pull it out—Pull it out!"

Worse than conventional songs sung without distinction. Miss Brice and Mr. King aren't nearly as effective as last season.

Marshall Montgomery Acts

Marshall Montgomery, erstwhile ventriloquist in one, has invaded the histrionic full stage with a sketch in which he is blondly assisted by Edna Courtnay. The opening curtain discloses the rosy cheeked dummy reclining in a chair close to the back drop and engaged in conversation with Miss Courtnay. Later Mr. Montgomery arrives and all three have luncheon. Herein we are offered sundry conversation anent Mr. Montgomery being drunk last night. Altogether it is a fearful sketch, badly done. As for Mr. Montgomery, he is a ventriloquist skillfull in his field—but he isn't an actor.

Fred V. Bowers was at the Palace again in his act—a sort of glorified quartette in that Mr. Bowers has three singers who harmonize with him, while each song is staged with a sort of tableau setting. In this way, while Mr. Bowers inquires vocally "Are You from Dixie?" we are given a canvas glimpse of a steamboat plowing through a cotton field. And while he invokes "Wake Up, America," a gentleman attired as Roosevelt crosses the stage conversing with another disguised as Uncle Sam.

Isabell D'Armond Returns

Over at the Orpheum Theater little Isabell D'Armond made her first appearance after two years in Australia.

Miss D'Armond is offering a revue, aided by a youth named Bobby O'Neill and a pink checkerboard interior. Miss D'Armond is a fetching little soubrette with lively—if broad—comedy tendencies. (Soubretting is becoming a lost art, by the way.

(*Continued on page* 18)

Mercal, Chicago.

MISS LUCILE CAVANAGH,
Late of the Follies and Soon to Enter Vaudeville with George White.

Davis Studio, Richmond, Va.

HUGH HERBERT,
Second Vice-President and Press Representative of the National Vaudeville Artists, Inc.

THE WEEK IN REVIEW

(*Continued from page 17*)

All the soubrettes are playing leads in the pictures.) The routine ranges from ballads to a sort of tabloid Gaby Deslys burlesque, a hilt of Honolulu and a travesty melodrama done to syncopated time. And there is that late lyric of the Rag Literary Center, "You're a Dog Gone Dangerous Girl."

The turn is now in its first stages. It will develop into a brisk variety skit.

Wellington Cross and Lois Josephine are pleasant entertainers in vaudeville. They made their return to the varieties at the Colonial.

This season Mr. Cross chats with his audience between numbers. Much of his material is gray-haired. There's the wealthy planter-undertaker joke, the something trembling on your lip-mustache wheeze, and the do you like Scott's works—no—but his emulsion's great chortle. Still Mr. Cross does it all agreeably. And he inquires of his own musical director, "Have you heard the latest Ford joke?" At which the leader responds, "I hope so."

Incidentally, Mr. Cross and Miss Josephine introduce the Chicago dance, "Walkin' the Dog," a syncopated undulation fresh from a black and tan cafe. The Cross-Josephine version is quite, quite harmless. Mr. Cross also introduces a comic Indian song of Big Chief Theodore, and the two finish with their graceful "Old Fashioned Groom and Up to Date Bride."

Hugh Herbert Tries Another Allegory

Hugh Herbert has attempted to write another "Discontent" in his latest actionless allegorical sketch, "Prosperity."

The playlet has a single drop indicating a village general store and an orchard in bloom. The store interior is apparent through the door. Pretense, a traveling salesman, calls upon the proprietor, Thrift. Then follows allegorical discourse, in which Thrift presents the usual maxims, "What's worth doing is worth doing well," and so on, while Pretense offers the arguments of a person who is "waiting for a regular cinch to come along." Just then the Girl—apparently personifying success or happiness—strolls along. Pretense recognizes her as an old sweetheart, only to discover that she has just married Thrift.

Then he begins to see the folly of his way. "Give me a job?" he askes of Thrift. "You've got a damned good system."

The allegory is a simple thing to write. Where Mr. Herbert's "Discontent" had a certain heart appeal, "Prosperity" lacks that quality. Besides, it is tenuous and thin, but quite able to tease applause from those who like to see a dramatization of the Sunday school leaflet.

Farce, Vintage of 1896

Wilfred Clarke is offering "Who Owns the Flat?" a farce written by Lawrence Grattan and produced by Joseph Hart.

The skit belongs to the mistaken identity farce period of twenty years ago. Jack Tweedle loses $500 at cards and tells his wife that he has fitted up an apartment with the money. So he borrows Dick Appleton's flat to make good on his bit of domestic fiction. Then Appleton's wife, who has started home to her parents in a fit of anger, returns unexpectedly. Complications.

The result is a labored and forced attempt to lure the laugh.

Lew Wilson has a curious single. In evening clothes and silk hat, Mr. Wilson approaches the footlights with a sort of Charlie Chaplin glide. Then, accompanied by a comic tremulo of the features, he yodles, imitates a locomotive, and whistles while holding a cigarette in his mouth. Intricate, but possessing little of uplift.

SAY EQUITABLE VARIETY CONTRACT IS NOW ASSURED

Hugh Herbert Announces the Plans and Purposes of the New N. V. A.

"The contract conferences between the National Vaudeville Artists, Inc., and the Vaudeville Managers' Protective Association are rapidly nearing a satisfactory conclusion," states Hugh Herbert, second vice-president and press representative of the new players' organization. "The new contract will be drawn up and fully agreed upon within two weeks.

"The new contract will be a splendid thing—an absolutely equitable contract in every sense of the word. A feature, for instance, will provide for the protection of material. A complaint regarding the appropriation of material will receive the immediate consideration of the managers. There will be no long legal red tape necessary for an adjustment. Investigation will follow a complaint and the decision will be swift and certain.

"Another clause will provide that engagements must be played within a period fair to the performer. Thus, for instance, an artist must be allowed to play out his ten weeks' contracts within twelve weeks. He will be guaranteed a certain number of weeks within a certain period of time specified in the contract. This clause guards against long and unfair jumps.

"If shifts are made in a route, the artist will not have to pay the difference in railroad fares out of his own pocket." Mr. Herbert could not yet discuss other provisions of the proposed contract now being considered, but they are understood to cover extra holiday performances and relate to Sunday shows.

"The vaudeville artist will soon realize the value of the National Vaudeville Artists in bringing about an equitable contract," continued Mr. Herbert. "Moreover, we are providing that all grievances will be taken up and discussed by arbitration. Our object is to promote harmony between the artist and the manager. And, let me add, the members of the N. V. A. will be given the preference in bookings.

"The members of the Vaudeville Managers' Protective Association have pledged themselves to give us every assistance. They stand ready to back us in acquiring and maintaining a clubhouse. The proceeds of certain performances will be donated to the organization."

The committee of the N. V. A., numbering Eddie Leonard, Hugh Herbert, Robert Albright, Oscar Loraine, and George McKay, has been conferring with a committee of the Vaudeville Managers' Protective Association, consisting of John J. Murdock, Joseph Schenck, B. S. Moss, and Walter Vincent.

Mr. Schenck, in discussing the purposes of the N. V. A., stated emphatically that the Managers' Association would do everything in its power to aid the new players' organization.

In his statement, Mr. Herbert said that over one thousand players have sent in applications to the N. V. A. "We are willing to print the names, if necessary, to prove our statements. Furthermore, we wish to add that the present temporary officers are serving without salary."

The present officers follow: Eddie Leonard, president; Oscar Loraine, first vice-president; Hugh Herbert, second vice-president; Robert Albright, third vice-president; Harry Carroll, fourth vice-president; George McKay, treasurer; Henry Chesterfield, secretary.

Conferences are in progress practically daily.

SUMMER NEWS OF THE VARIETY WORLD

Whitford Kane Opens—Nat Wills Returns to Vaudeville—Roshanara to Rest—Hugh Herbert's New Sketches

Whitford Kane opened at the Harlem Opera House on Monday in Harold Brighouse's Scotch comedy, "Lonesome Like." Mr. Brighouse is the author of "Hobson's Choice." M. S. Bentham is directing Mr. Kane's variety tour.

Nat Wills, who has been appearing at the Hippodrome all season, opens in vaudeville in San Francisco on June 18. He will play a limited season of five weeks. M. S. Bentham is booking Mr. Wills.

After her week at the Palace Theater, Mlle. Roshanara is resting. She will spend a few weeks in the country, her physician having ordered an immediate rest. Afterward she may return to England, where she will likely produce her new pantomime, "The Belle of Destiny."

Frederick Herendeen, the author of "The Bells of Destiny," comes of the Chicago Herendeens, the milling family. He has written considerably for the stage, including several playlets and "The Elopers," a Chicago musical comedy of several seasons ago.

Mr. Herendeen was to have played the role of the prince, but he was suddenly stricken with appendicitis. He was removed to his home, near Chicago, for treatment, and John Barrington, husband of Lobowska, was engaged to fill the vacancy.

Last week was a strenuous one for Hugh Herbert, second vice-president and press representative of the new National Vaudeville Artists, Inc. Besides attending the conferences of the new organization, Mr. Herbert played at the Colonial in his sketch, "Prosperity," rehearsed a new player in his own role, and put the finishing touches to several sketches. One of these, "Prediction," in which he will appear himself, goes into rehearsal immediately. Mr. Herbert only appeared in "Prosperity" during its try-out weeks. "I want to apologize for playing a juvenile," he said in telling his plans. "I shall return to a Hebrew character role in 'Prediction.'"

Mr. Herbert has just written "The Finish" for McConnell and Simpson. He is to furnish Sarah Padden with a new vehicle, and will write "Sunshine Mary" for Ella Malmrose, now appearing in "Prosperity."

Margaret Illington for Varieties

Margaret Illington has accepted a playlet written by Ethel Clifton and Brenda Fowler. Miss Illington plans to make a brief vaudeville tour in the sketch shortly.

Isabell D'Armond comes to the Colonial on Monday in her new revue, in which she is assisted by Bobby O'Neil.

Kate Condon opens in vaudeville at Chicago Majestic on June 11.

Thomas A. Wise is making his first New York appearances in a new sketch, "The Christmas Letter," at the Palace this week. The playlet is the work of Roy Atwell, and was produced at a Lambs' entertainment. Mr. Wise last week divided his time rehearsing in "The Christmas Letter" and appearing as Falstaff in the Shakespearean masque, "Caliban By the Yellow Sands."

In neat brochure form, Walter J. Kingsley has published Philip Goodman's tribute to the ability of Benjamin Franklin Keith. "Great was Benjamin Franklin Keith, dispenser of wholesome amusements, commissary of happiness, eradicator of wrinkles, and destroyer of gloom," says Mr. Goodman.

Jackson and Wahl are leaving vaudeville for the next Winter Garden production.

Edith Lyle, who has been appearing with Claude Gillingwater, is appearing under the Oliver Morosco management in Los Angeles this Summer.

Owing to the illness of Marion Sunshine, Florenz Tempest is toplining the Colonial bill without the assistance of her co-partner. The act is called Florenz Tempest and Her Boys. Miss Sunshine is suffering from appendicitis, and an operation may be necessary.

Brenda Fowler, who has been appearing this season with Ethel Clifton in their playlet, "The Saint and the Sinner," will next season appear in a new sketch, "23 Bellevue Annex." The playlet is also the work of her associate and herself.

Lillian Kingsbury has returned to New York after a Western tour in the playlet, "The Coward." Miss Kingsbury plans to do a travesty of "Macbeth."

Adolf Link, the German comedian, is rehearsing a playlet "Hearts a Triumph," by David L. Leonard.

Henderson's, Coney Island, opened, last week, with a bill numbering Emma Carus and Scott Welch, Nonette and Walter Brower.

Operation for Melville Ellis

Melville Ellis and Irene Bordoni cancelled the week of June 18 at the New Brighton Theater. Mr. Ellis will undergo a minor operation upon his throat.

Brother St. Denis, who recently produced "The Dancing Girl of Delhi," plans a second vaudeville production, to be called "The Burning Goat." It will be a dance interpretation of an East Indian legend. The premiere will occur at the New Brighton Theater early in July.

Hugh D. McIntosh's press representative writes of the Australian magnate's activities: He has just been elected vice-president of the Returned Soldiers' Association. He is Australasian President of the British Empire League. And now he is head and front of the Anzac Day movement celebrated on April 25. The purpose is to raise funds for a great Angor Memorial Hall.

The McIntosh press man also writes that Horace Golden is bringing his company down from India to star on the McIntosh circuit. Among the American turns now in the Antipodes is the act of Pearl and Irene Sans.

Dan Quinlan and Tom Lewis will leave the cast of "Molly O" on June 12. They will play a few weeks in vaudeville, booked by M. S. Bentham, before joining the rehearsals of the Fall Winter Garden production.

Reine Davies replaced Nellie Nichols on the Colonial bill last season.

Willard Mack's Golf Tournament

Wilbur Mack is arranging a golf tournament for actors and agents, to be held in Atlantic City during the middle of July. Mr. Mack is contributing two cups to the tournament.

Hannah Francetti, of the Francetti Sisters, fell ten feet to the stage floor of the Grand Opera House, this city, on May 29, suffering a broken arm.

Joseph De Stefani, late of the Warburton Stock in Yonkers, has entered vaudeville in a playlet, "The Marquis and the Millionaire," by Herbert Hall Winslow. Helen Keers, also of the Warburton Stock, and in real life Mrs. De Stefani, is appearing with her husband.

Theodore Kosloff and Vlasta Maslova, of the Diaghileff Ballet Russe, are dancing at the Palace this week with a ballet of twelve. They are to tour the Keith Circuit.

Julia Rooney, a sister of Pat Rooney, and Walter Clinton, were married in Detroit, Mich., recently. They are honeymooning on the Pantages time.

Charles Ahearn will be in next season's Hippodrome production.

W. T. Cartmell, father of Charles Cartmell, of Cartmell and Harris, died recently at the Mercy Hospital, Hempstead. He was 65 years old.

Walter Marshall, Margaret Fielding, and company opened in a new sketch at the Bronx Theater last Sunday. Mr. Marshall is the heavy man and Miss Fielding is the ingenue of the Keith Bronx stock company.

The trial scene from "The Merchant of Venice" will be presented at the New Brighton Theater late next month with a prominent actor of the modern school as Shylock.

James Madison Goes to Coast

Following his annual custom, James Madison will spend the Summer in San Francisco. Mr. Madison left on June 4, and will make his temporary office until late July in the Flatiron Building, Sutter and Sansom Streets. Mr. Madison will leave his secretary in charge of his New York offices in the Putnam Building.

Under the name of Ethel Irwin, Mrs. Junius C. Gregory, wife of Captain Gregory, United States Medical Corps, made her vaudeville debut at Proctor's Twenty-third Street Theater on Sunday. Captain Gregory is stationed at Fort Slocum, near New Rochelle.

NAN HALPERIN AS DIRECTOR

CHICAGO (*Special*).—Nan Halperin is to become a business woman. She has been elected a director of a new Illinois corporation, which will launch the biggest tabloid enterprise in the history of showdom and will design all the modern costumes. It is the development of a line of work in which Miss Halperin was one of the early stars and in which her husband, William H. Friedlander is, perhaps, the most imposing figure—that of tabloid. The newly incorporated concern has W. B. Friedlander for president, Samuel Mandelker for treasurer, Joe Sullivan for secretary, and a board of directors including those named, Nan Halperin, Maurice Kastraner, of Cleveland, and Leo A. Siegel, of New York. This new firm will shortly open offices in Chicago, Cleveland and New York. Nat Phillips will be manager of the Chicago office. The productions outlined for the coming season will include "The Naughty Princess," by Will M. Hough and Will B. Friedlander, which will be the first light opera in tabloid; "Salamander Sally," by Will M. Hough and Will B. Friedlander, "The Four Husbands," with Ray Raymond and Florence Bain, which will play the two-a-day United time in the East, carrying 32 people; a Western company of the same piece, with Howard Burkholder, George W. Jenks and Betty Caldwell in the cast, which will play United time three-a-day; a new production of "The Night Clerk" for the big time, in which Frank Ellis will be featured; a new edition of "Tickets, Please," which James McLean will manage as before, and a new production, which is known as "The Friedlander Show" for the lack of a better name. It will be a real revue. The authors are about to be decided upon. Will B. Friedlander, who writes the music for all of the shows under his name, will provide that part of the production. The outlook for the new company is bright. Mr. Friedlander is looked upon as a leader in the tabloid world and his songs have been praised wherever Miss Halperin, his wife, has appeared.

E. E. MEREDITH.

EDDIE DARLING RESTING

Following an operation on his throat, Eddie Darling is resting at his home. His condition is excellent, but he will spend a few weeks away from the theaters.

I. Robert Samuels will take care of the Colonial and Royal bookings during Mr. Darling's absence. The Alhambra, Bushwick, and Orpheum are closing this week.

BONNIE GLASS WEDS

Ben Ali Haggin, the artist who recently came into a fortune estimated at $10,000,000, has married Bonnie Glass, the dancer. Mr. and Mrs. Haggin are now living at Roslyn, L. I.

The artist admits his marriage, but declines to say when it took place or when he obtained a final decree from his first wife, who was Miss Faith Robinson. Mr. Haggin's studio is at 116 Central Park South, and it is understood that he has recently fitted up a home in the upper Fifties.

Mr. Haggin was the grandson of James B. Haggin, the famous horseman, who died in 1914, leaving a fortune estimated between $50,000,000 and $100,000,000.

THE BRITISH VIEW

While an actual clash may not occur between the White Rats and the Variety Artists' Federation of England over American entertainers filling the places vacated by performers called to the colors, the feeling still continues at an acute state in British variety circles.

When THE MIRROR went to press, Harry Mountford had received nothing further from the V. A. F

The Performer of May 18 presents an extended argument headed "The American Invasion." Walter Hast is mentioned as booking fifty American acts new to England. Other agents are booking extensively, states *The Performer*. The publication goes on to say:

"Let there be no mistake as to the attitude taken up by the Executive Committee of the V. A. F. In no sense can it be misconstrued into an attack on American artistes. We wish to emphasize this point as strongly as we can, and invite our trans-Atlantic friends to consider the position from our point of view for a moment. How would the American performer feel about it if his government forced him to relinquish his job worth £20, £30, or £40 per week to go into the trenches to fight his country's enemies for 1s. per day while a foreigner steps into his position? He would not mind so much, perhaps, if the job went to one of his own countrymen; but to import a foreigner to take his place while capable compatriots were left workless would rile him beyond measure, as this does the Britisher. It is argued that English managers are forced to adopt this method in order to keep their programmes going. That is not so. In the first place, the firm said to be inviting this invasion rely, for the most part, upon big turns, and it is a remarkable fact that eight out of every ten of the 'stars' of this country are over military age and will not be called up. To fill the vacanies caused by those who have to go, there are literally hundreds of excellent 'turns' who have been thrown out of employment by the influx of revue. They are capable, ready, and willing. Art knows no nationality, but under existing circumstances we feel certain that our American cousins will not fail to see the justice underlying the position taken up by the Federation. Under similar conditions we have no doubt that American artists would do exactly the same. So far as the artists themselves are concerned, we can hardly blame them for accepting attractive offers to come to this country when such offers have been made. The fault lies with the proprietors who make the offers. To those American artists who have established themselves here, such as—to mention a few names that occur to us at the moment—R. G. Knowles, The Two Bobs, Ethel Levey, Beth Tate, Charles Cohen, Jess Jacobsen, Tucker, and many others, we have no possible objection. They have succeeded in capturing British audiences on the merits of their performance. Our feeling toward those, however, introduced for the specific purpose of taking the place of our own men who are called to the colors, can hardly be expressed too strongly. In ordinary times we believe whole heartedly in 'a fair field and no favor,' but 'a fair field' under existing circumstances is impossible.

"If the talent already in this country is properly utilized there will be no shortage of performers. We look with confidence to matters being adjusted as a result of the Federation's appeal to proprietors. But if that should fail—and we do not for a moment believe that it will—the British artist will be by no means impotent. It will not be difficult in such a cause, should the necessity arise, to arouse public indignation and resentment by appealing to patriotism, and, through the various unions and associations throughout the country with which the Federation is connected, to induce the public to withhold its patronage from all halls playing alien artists imported specially to fill the places of British artists called to the colors. Nor is this the limit of the power of the V. A. F.

"A serious phase of the question is the international misunderstandings to which it may conceivably give rise. It will be an extremely difficult matter to get the average American to see things from our point of view. Whatever they may be, the firms who have forced the situation must accept the responsibility. Explicit warning was given them months ago that the artists of this country would not submit in silence."

To the Vaudeville Artists:

THE

NATIONAL VAUDEVILLE ARTISTS, INC.

elected the following officers:

EDDIE LEONARD, - - - President
OSCAR LORAINE, First Vice-President
HUGH HERBERT, Second Vice-President
ROBERT ALBRIGHT, Third Vice-President
HARRY CARROLL, Fourth Vice-President
GEORGE McKAY, Treasurer HENRY CHESTERFIELD, Secretary

Our main object is to promote harmony between the artist and the manager. We have the absolute assurance of the Vaudeville Managers' Protective Association that they will aid us in making this organization a huge success. Our committee, consisting of

EDDIE LEONARD ROBERT ALBRIGHT
HUGH HERBERT OSCAR LORAINE
GEORGE McKAY

conferred with a committee of the **VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION,** the latter consisting of Messrs. **JOHN J. MURDOCK, JOSEPH SCHENCK, B. S. MOSS** and **WALTER VINCENT.**

Our committee now begs to announce to the profession that it has been assured of receiving from the managers embraced within the V. M. P. A. throughout the country, a uniform agreement acceptable to the artist. There will be no unnecessary cancellations, without restitution in some way to the performer. You will be guaranteed a certain number of weeks within a certain period of time specified in the contract. If your route is switched, making your railroad jump more expensive, the difference in railroad fares will be refunded you. All original material will be fully protected by the managers wherever possible. All grievances will be taken up and discussed by arbitration between our Committee on Arbitration and a like Committee of the V. M. P. A.

A "National Vaudeville Artists Day" will be set aside each year and benefit performances held at the most prominent theatres, the proceeds to be turned over to the organization.

The Vaudeville Managers' Protective Association will give preference in booking to members of this organization. We have their absolute assurance.

Most of the prominent vaudeville performers have already filed applications. Why not you? Males and females eligible. We want you. You want us. If you have not already received an application blank, fill out the one printed below. **None but Vaudevillians will be accepted.**

NATIONAL VAUDEVILLE ARTISTS, Inc.
HUGH HERBERT, Press Representative
1493 Broadway, New York City

WATCH FOR OUR HARMONY CONTRACT FORM
WATCH FOR OUR MONSTER BENEFIT

TEMPORARY OFFICE
Room No. 417
1493 BROADWAY
New York City

APPLICATION FOR MEMBERSHIP

NATIONAL VAUDEVILLE ARTISTS, Inc.

.....191....

Name..... Age.....

Permanent Address..... Married or Single.....

Are you a member of any other theatrical organizations, if so state names thereof.....

.....

Are you in good standing in said organization?.....

If not in good standing state reasons briefly.....

.....
APPLICANT

P. S.—THIS APPLICATION MUST BE ACCOMPANIED BY $5.00, ONE HALF YEAR DUES

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SUMMER ANNOUNCEMENT:—Until August 1st I will do all my writing in San Francisco (Flatiron Building, Sutter and Sansom Streets). New York office will be open as usual in charge of my secretary.

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BRITISH VARIETY NOTES

By JOHN DUNBAR.

LONDON (Special).—Fred Duprez, the American monologist, sailed for home on May 27 by the *New York*. He has been playing over here continuously, and with marked success, for thirteen months. The last thirty-five weeks of this period he has starred in the role of the showman in the touring version of the London Palace production, "The Passing Show." His holiday is likely to be a short one, however, for he has already received a very tempting offer to play lead in a big production to be staged in London this Summer.

Gaby Deslys arrived in London on Sunday morning, May 14, and, after a brief visit to her home at Kensington Gate, left for Marseilles, France, to attend to the affairs of her father, Hippolyte Caire, who died while she was in America.

Frank Slavin, the Australian prize fighter and ex-heavyweight champion, who at the age of fifty-four is now serving as a private in the Canadian contingent, Sixty-seventh Western Scots of Western Columbia, is filling in a couple of weeks' engagement at the Oxford Music Hall, London, prior to the departure of his regiment for France. He is giving a monologue describing his various adventures.

Madge Lessing has joined the cast of "Joyland" at the London Hippodrome to relieve Shirley Kellogg, who commences rehearsals for the Drury Lane revue next week. "Razzle-Dazzle" has been decided upon as the title for the new show at Old Drury, in which George Formby will be principal comedian.

Shirley Kellogg won a race on Friday at Windsor with her horse "Joyland," named after the Hippodrome revue.

Bob Anderson and his polo pony, "Bonita," who made their British debut on April 17 at the Empire Cardiff, are playing round on the Moss tour, and visit London shortly. Bob paid $500 freight for his pony's trip across the pond, probably the highest price ever paid for the carriage of a "single" horse act from America to this country.

The new amusement tax came into operation on Monday, and, although in some cases temporary difficulties arose through an insufficiency of change, the new order of things appears to be working quite smoothly, and the attendance at places of amusement appeared to be very little affected. In some instances patrons had to have the nature of the tax explained to them, for, strange as it may seem, they expressed themselves as unaware that any such tax was coming into force. The public is being asked to pay the tax in most places, although there are a few isolated exceptions to this rule.

Oswald Stoll has foretold the end of the war. He gives the date as August 31, 1916, and variety-land is watching with interest to see whether Stoll will prove as successful a "prophet" as he is a profit-maker.

Ben Beyer, the American cyclist, is to tour the Moss time.

COMING HEADLINERS

WEEK OF JUNE 12.—*Colonial*, Bancroft and Broske; *Royal*, Florence Nash and company, Mignon; *Bushwick*, Nonette, Sarah Padden and company, Hooper and Herbert; *New Brighton*, White and Cavanagh, George Nash and company; *Henderson's*, McIntyre and Heath, Farber Girls, Riggs and Witchie, Ernest R. Ball.

WEEK OF JUNE 19.—*Bushwick*, Grace DeMar; *New Brighton*, Nellie Nichols, Fred J. Ardath and company; *Henderson's*, Noel Travers and company.

VAUDEVILLE DATES

The current week is understood where no date is given. — *Dates Ahead must be received by Friday for the next issue.*

ALT Beautiful: Maj., Chgo.
ADAMS and Murray: Colonial, N.Y.C.
ADELAIDE and Hughes: New Brighton, Brighton Beach, N.Y.
ALBRIGHT, Bob: Keith's, Boston, 19-24.
ALEXANDER Brothers: Orph., B'klyn.
ALLEN and Howard: New Brighton, Brighton Beach, N.Y.; Keith's, Wash., 12-17.
ANNAPOLIS Boys: Colonial, Norfolk, 8-10.
ANTRIM and Vale: Temple, Detroit; Maj., Chgo., 11-17.
ANTWERP Girls, Five: Keith's, Boston, 12-17.
ARDATH, Fred J., Co.: New Brighton, Brighton Beach, N.Y., 19-24.
ARDELL, Franklyn: Maj., Chgo.
AVERLING and Lloyd: Maj., Chgo., 11-17.
AZIMAS: Colonial, N.Y.C.
BAKER and Janis: Henderson's, Coney Island, N.Y.
BALL, Ernest R.: Henderson's, Coney Island, N.Y., 12-17.
BALLET Divertissement: Keith's, Wash.
BANCROFT and Broske: Colonial, N.Y.C., 12-17.
BARNARD, Sophie: Keith's, Phila.; Shea's, Buffalo, 12-17.
BARRY, Jimmie, Mr. and Mrs.: Orph., B'klyn.
BARTO and Clark: Colonial, Norfolk, 8-10.
BARTON, Sam: Keith's, Phila., 12-17.
BEEMAN and Anderson: Shea's, Buffalo; Ramona Park, Grand Rapids, 19-24.
BELLECLAIRE Brothers: Keith's, Phila.
BENSEE and Baird: Ramona Park, Grand Rapids; Maj., Chgo., 11-17; Davis, Pittsburgh, 19-24.
BERLIN, Anna Mack, Co.: Keith's, Phila., 12-17.
BERNARD, Joseph E., Co.: Palace, N.Y.C.
BERZAC'S Circus: Sohmer Park, Montreal, 12-17.
BIG City Four: Keith's, Boston.
BILLSBURY and Robson: Roanoke, Roanoke, Va., 8-10; Colonial, Norfolk, 12-14; Bijou, Richmond, 15-17.
BONITA and Lew Hearn: Orph., 'Frisco; Orph., Oakland, 11-22.
BOUNCER, Billy, Co.: Sohmer Park, Montreal.
BOWERS, Fred, Co.: Henderson's, Coney Island, N.Y.
BRICE and King: New Brighton, Brighton Beach, N.Y.
BROOKS, Allen, Co.: New Brighton, Brighton Beach, N.Y.
BROOKE, Tyler, and Patsie De Forest: Alhambra, N.Y.C.
BROOKS and Bowen: Temple, Detroit.
BROWER, Walter: Bushwick, B'klyn, 12-17.
BRUCH, Fritz and Lucy: Shea's, Buffalo, 12-17.
BUDD, Ruth: New Brighton, Brighton Beach, N.Y.
BURKHARDT, Maurice: New Brighton, Brighton Beach, N.Y., 19-24.
CAHILL, Marie: Orph., Oakland; Orph., Los Angeles, 11-22.
CAITES Brothers: Palace, N.Y.C.
CAMPBELL, Misses: Keith's, Boston.
CARLISLE and Roma: Keith's, Wash., 19-24.
CASEY, Dan P.: Orph., 'Frisco, 11-17.
CHUNG Hwa Four: New Brighton, Brighton Beach, N.Y.
CLARKE, Harry: Orph., B'klyn; Keith's, Wash., 12-17.
CLAUDIUS and Scarlet: Sohmer Park, Montreal; Temple, Hamilton, 12-17.
CLIFTON and Fowler: Maj., Chgo.
CLOWN Seal: Ramona Park, Grand Rapids.
COLLINS, Milt: Palace, N.Y.C.
COLONIAL Days: Sohmer Park, Montreal, 19-24.
CONLIN, Steele and Parks: Orph., Los Angeles, 5-22.
CONSUL and Betty: Temple, Detroit, 12-17; Ramona Park, Grand Rapids, 19-24.
COOK, Joe: Colonial, N.Y.C.
CRANE, Gardner, Mr. and Mrs.: Keith's, Wash.
CRISPS: Forsythe, Atlanta, 5-10; Colonial, Norfolk, 12-

14; Bijou, Richmond, 15-17; Keith's, Phila., 19-24.
CROSMAN, Henrietta, Co.: Orph., B'klyn; Keith's, Boston, 12-17.
CROSS, Wellington, and Lois Josephine: Keith's, Wash.
CUMMINGS and Gladynge: Bushwick, B'klyn; Keith's, Boston, 12-17.
CURTIS, Julia: Keith's, Boston, 12-17.
CUTTY, William and Margaret: New Brighton, Brighton Beach, N. Y.
DANIELS and Conrad: New Brighton, Brighton Beach, N. Y., 19-24.
D'ARMOND, Isabell, Co.: Prospect, B'klyn, 8-10; Colonial, N.Y.C., 12-17.
DE CISMORAS, Mme.: Orph., 'Frisco.
DEGNON and Clifton: Temple, Hamilton, Can., 12-17.
DEIRO: Sohmer Park, Montreal, 19-24.
DE MACO, Jack and Kitty: Colonial, N.Y.C.; Bushwick, B'klyn, 12-17; Royal, N.Y.C., 19-24.
DE MAR, Grace: Royal, N.Y.C.; Bushwick, B'klyn, 19-24.
DE MICHELLE Brothers: Henderson's, Coney Island, N. Y., 19-24.
DERKIN'S Animals: Alhambra, N.Y.C.; Keith's, Wash., 12-17.
DESVAL, Olympia: Palace, N. Y.C.
DIKA, Juliet: Keith's, Phila., 19-24.
DOCKSTADER, Lew: Maj., Chgo., 11-17.
DONG Fong Gue and Haw: Temple, Detroit, 12-17; Shea's Buffalo, 19-24.
DOOLEY, Ray, Trio: Fountaine Ferry Park, Louisville, 11-17.
DOOLEY and Rugel: Henderson's, Coney Island, N. Y.
DREYER, Ellen B.: Forsythe, Atlanta, 12-17.
DU FOR Trio: Temple, Detroit, 12-17.
DUNBAR'S Old Time Darkies: Keith's, Boston, 12-17; New Brighton, Brighton Beach, N. Y., 19-24.
DYER, Hubert, Co.: Keith's, Boston, 12-17.
EDDY'S Aerial: Forsythe, Atlanta, 5-10; Roanoke, Roanoke, Va., 15-17.
ELLIS, Melville, and Irene Bordoni: Orph., B'klyn.
EL REY Sisters: New Brighton, Brighton Beach, N. Y.; Keith's, Boston, 12-17.
EMERSON'S, Three: Henderson's, Coney Island, N. Y., 12-17.
EVANS, Charles E., Co.: Davis, Pittsburgh; Shea's, Buffalo, 12-17.
FARBER Girls: Palace, N.Y.C.; Henderson's, Coney Island, N. Y., 12-17.
FEALY, Maude, Co.: Orph., Oakland; Orph., 'Frisco, 11-17.
FISHER, Grace, Co.: Bijou, Richmond, 8-10.
FITZGERALD and Marshall: Temple, Detroit; Ramona Park, Grand Rapids, 12-17.
FITZGIBBON, Bert: Maj., Chgo.; Ramona Park, Grand Rapids, 12-17.
FLANAGAN and Edwards: Henderson's, Coney Island, N. Y.
FOLSOM and Brown: Temple, Hamilton, Can., 19-24.
FORD and Urma: Keith's, Phila., 12-17.
FORTUNE Seekers: Sohmer Park, Montreal.
FORTY Winks: Orph., 'Frisco, 5-22.
FOUR Husbands: Lyric, Birmingham, 15-17; Forsythe, Atlanta, 19-24.
FRANCIS, Emma, Co.: Temple, Detroit, 19-24.
FRANCIS and Kennedy: Forrest Park, St. Louis; Fountaine Ferry Park, Louisville, 11-17.
GARCINETTI Brothers: Fountaine Ferry Park, Louisville.
GARDNER, Jack: Bushwick, B'klyn; Keith's, Boston, 12-17; Keith's, Phila., 19-24.
GAUDSMIDTS: Bushwick, B'klyn.
GAXTON, William, Co.: Temple, Detroit; Keith's, Boston, 19-24.
GEORGE, P.: Alhambra, N. Y.C.
GEIGER, John: Orph., 'Frisco, 11-22.
GILLETTE, Lucy: New Brighton, Brighton Beach, N. Y., 12-17.
GOMEZ Trio: Orph., 'Frisco; Orph., Oakland, 11-22.
GORDON and Rica: Maj., Chgo.; Ramona Park, Grand Rapids, 12-17.
GOULD, Veneta: Bushwick, B'klyn.
GRAY Bee Ho Co.: Alhambra, N.Y.C.
GRAY and Klunker: Forsyth, Atlanta, 19-24.
GREEN, Harry, Co.: Shea's, Buffalo.
GRUBER'S Animals: Ramona Park, Grand Rapids, 12-17; Temple, Detroit, 19-24.
GUERRO and Carmen: Temple, Detroit, 12-17.
HALLIGAN and Sykes: Ramona Park, Grand Rapids, 19-24.
HAMILTON and Barnes: Forrest Park, St. Louis.
HAYDN, Borden and Haydn: New Brighton, Brighton Beach, N. Y., 12-17.
HERAS and Preston: Sohmer Park, Montreal, 19-24.
HERMAN and Shirley: Keith's, Boston.
HOLMAN, Harry, Co.: Royal, N.Y.C.
HONEY Boy Minstrels: Keith's, Phila; Bushwick, B'klyn, 12-17.
HOOPER and Herbert: Bushwick, B'klyn, 12-17.
HYMER, John B., Co.: Temple, Hamilton, Can.
IMPERIAL Troupe: Sohmer Park, Montreal, 12-17.
JORDAN Girls: Royal, N.Y.C.
JUNIOR Follies: Orph., Chattanooga, 5-10; Princess, Nashville, 12-17.
KAJIYAMA: Keith's, Wash., 19-24.
KELLY and Galvin: Royal, N.Y.C.
KENNY and Hollis: Prospect, B'klyn, 5-7.
KING, Manie: Davis, Pittsburgh, 12-17.
KING and Harvey: Alhambra, N.Y.C.; Shea's, Buffalo, 12-17.
KIRK and Fogarty: Henderson's, Coney Island, N. Y., 12-17.
KITAMURA Japs: Henderson's, Coney Island, N. Y., 19-24.
KRAMER and Morton: New Brighton, Brighton Beach, N. Y.
KOSLOFF, Theodore, and Vlasta Maslova: Palace, N. Y.C.
LA GRACIOSA: Ramona Park, Grand Rapids, 12-17.
LA RUE, Grace: Orph., 'Frisco, 11-22.
LAURE and Bronson: Orph., Los Angeles, 5-22.
LE HOEN and Dupreece: Alhambra, N.Y.C.
LEIPZIG: Forrest Park, St. Louis; Fountaine Ferry Park, Louisville, 11-17.
LEON Sisters: Prospect, B'klyn, 5-7.
LEON Great: New Brighton, Brighton Beach, N. Y.
LEWIS, Henry: Ramona Park, Grand Rapids.
LIEBERT, Sam: Bushwick, B'klyn.
LITTLE Stranger: Keith's, Wash., 12-17.
LITTLE Wives, Six: Forsythe, Atlanta, 5-10; Orph., Chattanooga, 12-17.
LONG Tack Sam Co.: Henderson's, Coney Island, N. Y.; Keith's, Boston, 12-17.
LYDELL and Higgins: Keith's, Boston, 12-17; New Brighton, Brighton Beach, N. Y., 19-24.
LYNCH and Zeeler: Fountaine Ferry Park, Louisville, 11-17.
MADDEN, Lew, Co.: New Brighton, Brighton Beach, N. Y., 19-24.
MAYHEW and Taylor: Maj., Chgo.; Temple, Detroit, 12-17.
MAYOS, Flying: Temple, Detroit, 19-24.
McCORMACK and Wallace: Princess, Nashville, 8-10; Orph., Chattanooga, 12-17; Forsythe, Atlanta, 19-24.
McDEVITT, Kelly and Lucy: Prospect, B'klyn, 5-7.
McINTYRE and Heath: Henderson's, Coney Island, N. Y., 12-17.
McKAY and Ardine: Keith's, Wash., 19-24.
MEDLIN, Watts and Towne: Fountaine Ferry Park, Louisville; Forrest Park, St. Louis, 11-17.
MELVILLE, Mary: Keith's, Boston.
MEYAKOS: Palace, N.Y.C.; New Brighton, Brighton Beach, N. Y., 12-17.
MIGNON: Royal, N.Y.C., 12-17.
MILES Homer, Co.: Orph., Los Angeles; Temple, Detroit, 19-24.
MILO: Orph., B'klyn.
MONTGOMERY, Marshall: Henderson's, Coney Island, N. Y., 12-17.
MOORE, Gardner and Rose: Bushwick, B'klyn, 12-17.
MORGAN'S Marion, Dancers: New Brighton, Brighton Beach, N. Y.
MORTON, Ed.: Maj., Chgo.; Temple, Detroit, 12-17; Ramona Park, Grand Rapids, 19-24.
MOSCONI Brothers: Davis, Pittsburgh; New Brighton, Brighton Beach, N. Y., 12-17.
MULLEN and Coogan: Keith's, Wash.
MULLEN and Rodgers: Bushwick, B'klyn, 12-17.
NASH, Florence, Co.: Bushwick, B'klyn; Royal, N.Y.C., 12-17; Keith's, Phila., 19-24.
NASH, George, Co.: New Brighton, Brighton Beach, N. Y., 12-17.
NAVASSAR Girls, Sixteen: Keith's, Phila., 12-17.
NEARY and Miller: Victoria, Charleston, 7-10.
NELSON, Nicholas, Troupe: New Brighton, Brighton Beach.
NEW Producer: Colonial, N. Y.C.
NEWSOMES, Four: Shea's, Buffalo, 12-17; Temple, Detroit, 19-24.
NICHOLS, Nellie V.: New Brighton, Brighton Beach, N. Y., 19-24.
NIGHT In the Park: Temple, Hamilton, Can.
NONETTE: Alhambra, N.Y.C.; Bushwick, B'klyn, 12-17; Keith's, Boston, 19-24.
NORDSTROM, Frances, Co.: Ramona Park, Grand Rapids; Temple, Detroit, 12-17.
NORTON and Nicholson: Keith's, Boston, 12-17.
NORVELLES: Orph., B'klyn; Keith's, Wash., 12-17.
OHRMANN, Chilson, Mme.: Maj., Chgo.
ON the School Playground: Prospect, B'klyn, 5-7.
O'NEIL and Lyton: Forsythe, Atlanta.
OVERTONES: Orph., Los Angeles, 11-22.
PADDEN, Sarah, Co.: Bushwick, B'klyn, 12-17.
PARISH and Peru: Keith's, Wash.; Royal, N.Y.C., 12-17.
PATTERSON, Burdella: Bushwick, B'klyn; New Brigton, Brighton Beach, N. Y., 19-24.
PAYNE and Niemeyer: Henderson's, Coney Island, N. Y.
PHILLIPS, Norman, Mr. and Mrs., Keith's, Phila.
PILCER and Douglass: Temple, Detroit.
PLANTATION Days: Royal, N.Y.C.
PONZELLO Sisters: Royal, N.Y.C.
POWELL, Catherine: Forrest Park, St. Louis.
PRIMROSE Four: Keith's, Wash.
QUIGLEY and Fitzgerald: Henderson's, Coney Island, N. Y., 19-24.
QUIROGA: Orph., Los Angeles.
RAMSDELL, Dan: Royal, N.Y.C., 12-17.
RAYMOND and Wilbert: New Brighton, Brighton Beach, N. Y., 19-24.
READINGS, Four: Forrest Park, St. Louis, 11-17.
RED Heads: Keith's, Boston.
REXOS: Bijou, Richmond, 8-10.
RIGGS and Witchie: Henderson's, Coney Island, N. Y., 12-17.
RIVER of Souls: Orph., 'Frisco; Orph., Oakland, 11-22.
RUSTIEZ'S Monks: Temple, Hamilton, Can., 12-17.
ROESNER, George: New Brigton, Brighton Beach, N. Y.
ROGERS Robert, and Louise Mackintosh: Lyric, Buffalo.
SAVOY and Brennan: Henderson's, Coney Island, N. Y.
SCHEFF, Fritzi: Orph., Los Angeles.
SCOTCH Lads and Lassies: Bijou, Richmond, 8-10.
SHATTUCK and Golden: Keith's, Phila.
SHONE, Hermine, Co.: Keith's, Boston.
SIDNEY and Townley: Keith's, Phila.
SIMAR'S Arabs: Davis, Pittsburgh, 12-17.
SMALLEY, Ralph: Keith's, Boston.
SONG and Dance Review: Temple, Hamilton, Can., 12-17; Dominion, Ottawa, 19-24.
STANLEY, Stan, Trio: Prospect, B'klyn, 4-6.
STATUES, Five: Orph., 'Frisco; Orph., Los Angeles, 11-22.
STORY, Belle: Palace, N.Y.C.; Keith's, Phila., 12-17; Temple, Detroit, 19-24.
SVENGALI: Orph., 'Frisco.
SWIFT, Thomas, Co.: Forrest Park, St. Louis; Fountaine Ferry Park, Louisville, 11-17.
SYLPHIDE Sisters: Bushwick, B'klyn.
TEMPEST, Florena, and Her Boys: Colonial, N.Y.C.; Keith's, Wash., 12-17.
THIESSEN'S Dogs: Henderson's, Coney Island, N. Y.
TICKETS, Please: Lyric, Birmingham, 5-10; Forsythe, Atlanta, 12-17; Colonial, Norfolk, 19-21; Bijou, Richmond, 22-24.
TIGHE and Jason: Shea's, Buffalo, 19-24.
TOMPKINS, Susan: Forsythe, Atlanta, 19-24.
TOWLE, Joe: Prospect, B'klyn, 5-7.
TOYE, Dorothy: Orph., Los Angeles.
TRACEY and McBride: Forrest Park, St. Louis, 11-17.
TRAVERS, Noel, Co.: Keith's, Wash., 12-17; Henderson's, Coney Island, N. Y., 19-24.
TROVATO: Orph., London, Can.
VALENTINE and Bell: Fountaine Ferry Park, Louisville; Forrest Park, St. Louis, 11-17.
VAN BERGEN, Martin: Royal, N.Y.C., 12-17.
VAN and Schenck: Orph., B'klyn.
VANDERBILT and Moore: Maj., Chgo.
VERNON and Stanley: Casino, Schenectady, N. Y., indef.
VINCENT, Claire, Co.: Alhambra, N.Y.C.; Bushwick, B'klyn, 12-17.
WALTER, Wilmer, Co.: Keith's, Wash.
WATSON Sisters: Orph., Los Angeles.
WELCH, Ben: Keith's, Phila.
WESTON, Willie: Bushwick, B'klyn; Davis, Pittsburgh, 12-17.
WHAT Happened to Ruth: Keith's, Phila., 12-17.
WHEATON and Carroll: Henderson's, Coney Island, N. Y., 12-17; Keith's, Boston, 19-24.
WHEELER, Bert and Betty: Fountaine Ferry Park, Louisville.
WHIPPLE Huston Co.: Keith's, Phila., 12-17.
WHITE and Cavanaugh: New Brigton, Brighton Beach, N. Y., 12-17.
WHITE and Clayton: Colonial, N.Y.C.; Keith's, Boston, 12-17; New Brighton, Brighton Beach, N. Y., 19-24.
WILLIAMS, Elsie, Co.: Colonial, N.Y.C.
WILLING, Bentley and Willing: Orph., Oakland; Orph., Los Angeles, 11-17.
WILSON, Jack, Co.: Alhambra, N.Y.C.; Keith's, Phila., 12-17.
WISE, Thomas, Co.: Palace, N.Y.C.
WOOD, Britt: Royal, N.Y.C.
WOOD and Wyde: Prospect, B'klyn, 5-7.
WOOLS and Stewart: Royal, N.Y.C., 12-17.
YOUNG and April: Keith's, Wash.

FRANK EVANS

Suggests Quality Vaudeville

LAST WEEK, MAY 29

B. F. KEITH'S PALACE THEATRE, N. Y.

OUR IDEA OF GOOD LUCK—Mix ambition with common sense and calculation. Put it into practice and study, which make ability, and ability makes consecutive booking, which stands for quality vaudeville when you have Frank Parish and Peru on your bill.

BOOKED SOLID

THIS WEEK, JUNE 5th

B. F. KEITH'S THEATRE, WASHINGTON, D. C.

NEXT WEEK, JUNE 12th

B. F. KEITH'S ROYAL, N. Y. C.

LOUISE DRESSER

VAUDEVILLE TOUR Direction of JENIE JACOBS

Miss VANDA HOFF

Featured in "THE DANCING GIRL OF DELHI"

IN VAUDEVILLE

CONSTANCE MOLINEAUX

With WILLARD MACK

IN VAUDEVILLE

MISS IRENE FRANKLIN

and MR. BURTON GREEN

Representative, Frederic McKay

MARION WEEKS

The Little American Coloratura Soprano

BOOKED SOLID U. S. O.

GEORGE BANCROFT AND OCTAVIA BRÖSKE

Broadway's Favorite Musical Comedy Stars

Direction MAX HART

FERDINAND—MAX—ALBIN

STEINDEL BROTHERS

Musicians de Luxe Direction GENE HUGHES

Miss DON FUNG GUE

in "The Children of the Buddha"

MAY NAUDAIN

IN VAUDEVILLE

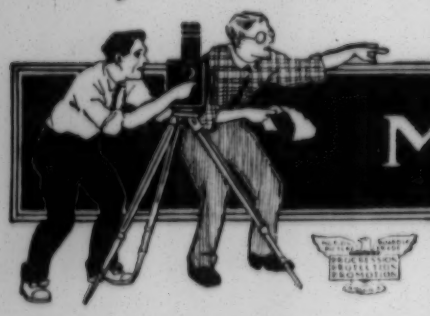
Under direction ALF T. WILTON

LADY SEN MEI

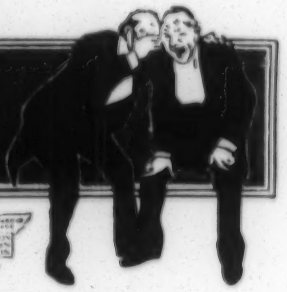
Chinese Prima Donna

Personal Direction NORMAN JEFFRIES

California Studio Series—July 1st Issue—American Film Studios



MOTION PICTURES



WILLARD HOLCOMB—Editor

THE MIRROR Motion Picture Department, Established May 30, 1908

COMMENT AND SUGGESTION

POETRY OF MOTION PICTURES

"POETRY is more potent than History, for it has possibilities beyond the narrow range of mere fact."

Thus spoke the Greek philosopher ARISTOTLE twenty-two centuries ago. In this modern age HERBERT ST. JOHN BRENON has taken this time-proved statement for his own. He applies it to the new art—the poetry of motion, or motion picture. Brenon believes that the true aim of the motion picture should be painting and sculpture in motion. Such was his object during the many months he spent in Jamaica, B. W. I., with Miss ANNETTE KELLERMAN and the host of subordinate players engaged for his so-called "million-dollar film" yet un-named.

It is all poetry. "Let the speaking stage monopolize the theatrical and the literary drama!" is his forcible remark. He prefers to ally himself with the older arts—Poetry before the age of letters, and its handmaidens, Sculpture and Painting.

That is a phase of the profession that has not occurred to many of BRENON'S associates of the camera and the megaphone. And here is another bit of Brenon originality: "Ten years from now the motion picture theatres will be devoted to runs instead of weekly or daily releases.

"Our profession as producers is still in its infancy," continued Mr. Brenon. "The methods now so popular among film producers will probably go into the discard. Instead of stated engagements, a film spectacle will occupy a theatre according to economic supply and demand. Until the public demands a change the theatre manager will not supply a new film. The present system of showing for a day, a half week or a week will be unknown except in the small communities.

"Whereas under the present regime the life of a film spectacle is seldom an extended one, there will be nothing (if my prediction comes true) to prevent its survival for a period of five or ten years. The larger cities will be the first to witness the production, at first-class prices of course; then the middle grade of towns will be in line and finally the very smallest will be reached. The price may go down in this process, but the entertainment will remain the same.

"This is the great fundamental economic advantage," concluded Mr. BRENON, "that the screen production enjoys over the flesh-and-blood drama. In the latter medium, success is limited to the nightly receipts of the box office in the producing centre and a few road companies. The cost of the players continues as long as there is public demand for the entertainment offered. The pictures have no such problem. Once produced, a film may be reproduced in a thousand similar prints and shown in a thousand places simultaneously months after the actors have finished their labors and departed with their last salary checks. That is why, for example, I could take a shipload of players to Jamaica, hire thousands of native supernumeraries, build and destroy towns, and otherwise take on expense that would bankrupt a regiment of old-line theatrical producers. Now the only cost is distribution, and I am sure the distributing company is not worrying over that."

Now come those prophets of the films,—Thomas Ince with his cinema allegory, "Civilization," and Thomas Dixon, who "brings not peace but a sword" to prove that "The Fall of a Nation" can be prevented only by the united devotion of its sons and daughters. With "Preparedness" the principal issue of the forthcoming Presidential campaign, and such apparently irreconcilable men as Roosevelt and Tillman standing practically on the same platform of Americanism, who can say that the motion picture is not fulfilling its mission as an educator and promoter of public sentiment on matters of national interest? The day of the Greater Motion Picture has arrived, and it remains only to keep up and advance the present standard in order to achieve the predictions of those prophets of the films, who were "not without honor save in their own land."

White, N. Y.

MABEL NORMAND (TRIANGLE).

PLAGIARISM VS. COINCIDENCE

BY ALBERT S. LEVINO

IT is an easy thing to be a plagiarist. All one has to do is to have an idea.

Truly it is remarkable how often and easily a number of men—physically and mentally remote from one another, yet working in the same medium of expression—will hit upon exactly the same idea at the same time as the major theme of a story, a play, or a motion picture.

Usually these coincidences occur among men who are successful. Perhaps this is so because the successful men are the busy men; their very industry affords coincidence a greater chance to play. And yet it is so often the failure who accuses the successful writer of plagiarism. Seldom do we hear of one successful writer accusing another successful writer of story-stealing. The failure brings his charge of literary theft, flares for a moment in the flame of publicity, and never is heared of again as a writer.

It is with the ethics of literary coincidences that THE DRAMATIC MIRROR has asked me to deal. Just at the moment I feel qualified.

Two months and more ago I drafted a 2,500-word synopsis of what we intended to be the fourteenth and final photo-novel of the "Who's Guilty?" series. I took War for my theme: I narrowed the application of the theme to war's effect on the lives and destinies of three individuals, a man, his mother and his sister. The Arrow Film Corporation, with which I am associated, put that synopsis away until the time came for it to be produced in motion picture form.

A little more than two weeks ago, in *The Saturday Evening Post*, Mr. IRVIN S. COBB published a story called "Field of Honor." My synopsis and his story—written perhaps at nearly the same time without either of us knowing of the other's work at the moment—are almost exactly parallel. Mr. COBB started his war at Sarajevo, with the assassination of the Austrian Archduke. His hero, a Frenchman resident in New York, had two sisters upon whom their brother's tragic death in the trenches levied terrible toll. I started my war in Central America. My hero died as a spy for the United States, and his mother and sister back in New York suffered almost precisely the same hardships as the two sisters in Mr. COBB'S story.

Mr. COBB and I are good friends. Wherefore I sent him my synopsis and asked him, whether, in the light of the prior publication of his story, he would consider it wrong for me to go ahead. He wrote back:

> I would be the last man in the world to accuse you of plagiarism. . . . I am sorry for you, but after reading your scenario I am afraid you lose. You are the victim, I take it, of two men thinking the same thing at the same time. You have my sympathies, but I really can tender you nothing else.

Mr. COBB'S very excellent and valid reasons are that he has the right of prior publication and that his story already has been sought for motion picture purposes.

Surely, in view of the close parallel of dramatic action in our two stories, Mr. COBB would have been justified, had my story been produced without my communicating with him about it, in believing his plot had been pilfered. Certainly no court of review, asked to compare his splendid story and the picture made from my scenario, could have decided the matter in any way other than in his favor. Yet neither my company nor I would have been guilty of any literary or industrial misdemeanor.

It cannot be successfully denied that there is altogether too much stealing of plots in the motion picture business. This will be eliminated in time as a better and more properly trained class of writers is employed. The venerable hacks who so long have done business will soon have to give way to men and women taught and trained in the successful writing of dramatic stories.

I suggest greater care in the charge of plagiarism so frequently brought.

GEORGE E. MIDDLETON.
(California Film Corp.)

"KISMET" FOR MIDDLETON

Alex. Beyfuss Hands the California Director a Bunch of Bouquets

George E. Middleton made the film adaptation from C. N. and A. M. Williamson's "The Woman Who Dared," in which Beatriz Michelena is playing the stellar role. This picture according to the officials of the California corporation, will not only be Miss Michelena's greatest, but also the master work of Middleton's art.

Because of the success of these past productions and the confidence they have inspired in his producing genius, to Middleton is to fall the honor of directing Otis Skinner, the foremost romantic actor of America, who will appear in the film dramatization of "Kismet." In commenting upon his announcement and the reasons for so long withholding it from the public Alex Beyfuss said, "Although Mr. Middleton's work has been most artistic from the first and we have never had the smallest doubt about his continued success; all mention of his directing responsibility has been withheld at his own request.

"It has been the policy of our corporation always to let results speak for themselves and to make no claims without substantiating evidence. Mr. Middleton believed that this should apply to himself as well as the affairs with which he was so intimately connected. Although he had been a close student of all things dramatic and had studied picture requisites, he wished that he might work in the background until he had proven his capability beyond all question.

"His modesty in this respect runs rather to the extreme since it is now only upon the strongest importunity that I have won his consent to this announcement. To his genius the California Motion Picture Corporation owes much of its success in reaching its 'Better Than Programme' standard.

"In the first place he is strictly conscientious, and does not run things in the hap-hazard way that so many directors do. He takes pains to get results, and makes himself certain of his ground before he goes ahead. He displays infinite patience, and gets the proper results from the actors under his direction. He is not wasteful. In either time or material, and is a wonderfully hard worker himself; and, consequently, sets splendid example to all those working under him. He watches every point, and knows every end of the business in and about the studio; and nothing occurs that he does not know of.

"He has studied the working of the camera and the various "Lighting Effects" (to which so many directors pay no attention) and is, therefore, in a position to control all the force under him. He is artistic and a first-class judge of "Locations." The beautiful locations which he selected for "Salomy Jane," proved one of the sensations of and principal reasons for the picture's remarkable success. He also conveys clearly to the actors under his direction the action necessary to carry out the scenes. His aim is to produce a "Logical story," with the most artistic settings possible, and that is the most that any director can do.

"All those working under him, apparently, have perfect confidence in him; and that is a fairly good test of his ability. Taking it all in all, I honestly think that Mr. Middleton ranks with the few first-class directors of film productions, who may be easily counted on the fingers of one hand."

A few years ago Middleton's name was blazoned large in athletic chronicles. Beside being one of the fastest sprinters ever developed on the Pacific Coast, he has an enviable football record and is still mentioned in the sporting columns as the greatest half back that ever donned an academic suit. After finishing with active participation in high school and college events, he distinguished himself as a track and foot ball coach, but retained his amateur standing throughout, never accepting any pay.

GOODRICH FILM FINISHED

Work Begun on Rita Jolivet's Vehicle, "An International Marriage," by George Broadhurst

The initial Edna Goodrich photoplay to be released by the Oliver Morosco Photoplay Company on the Paramount Programme has been finished at the West Coast studios. "The Making of Maddalena" is the title of the next Morosco offering and will be released June 8.

As a play by Mary and Samuel Lewis "The Making of Maddalena" starred Mary Emerson in the title role. In preparing the story for the screen the Morosco company gave its producing staff full sway in the matter of financial outlay in order that the best results obtainable might be secured. Early reports from the Coast indicate that the photoplay offers another excellent subject for the Paramount Programme. As an instance of the care with which each feature of the photoplay has been treated might be mentioned the fact that Miss Goodrich spent three weeks and over three thousand feet of film in tests working for the perfection of her make-up. Great artistry was required to stimulate the Italian type of beauty in contour, eye shading and character shadows of the face before the beautiful star was satisfied with the result. In staging the big dramatic scenes of the play musicians were on hand to bring out the best efforts of the artists. It was directed by Frank Lloyd, with the assistance of Waldo Walker, and included in the cast are such able players as Forrest Stanley, Howard Davies, John Burton, Mary Mersch, Juan de la Cruz and Colin Chase. The photography was entrusted to James Van Trees, whose novel effects in Morosco pictures are creating no little attention.

Simultaneous with the completion of this picture another Morosco company has commenced work on Mme. Rita Jolivet's vehicle, "An International Marriage," by George Broadhurst. This is Mr. Bradhurst's initial subject for the Paramount Programme as a result of his recent affiliation with the Oliver Morosco Photoplay Company, and is planned for release in July.

PROGRAMME FOR LASKY COMPANY

The studios of the Jesse L. Lasky Feature Play Company at Hollywood, Cal., will hum with activity this Summer, as the big producing firm is entering on a period of unusually interesting accomplishments.

Well known stars of the stage and screen will appear in forthcoming productions from the Lasky studio on the Paramount Programme. Coincident comes the announcement that Miss Fannie Ward has placed her name to a new contract for a period of two years.

Miss Ward is the star in the photoplay, "The Gutter Magdalene," which will be shown for the first time in June. The Lasky Company also will present during the Summer months elaborate feature plays in which Victor Moore, Cleo Ridgely and Wallace Reid, and Blanche Sweet will appear as the stars.

Victor Moore's production is entitled "The Clown," and was written for him by Marion Fairfax and produced by William C. De Mille. Miss Ridgely and Mr. Reid, who were co-stars in "The Golden Chance," "The Love Mask," and other photoplays, will appear in "The Selfish Woman," by Hector Turnbull, and Blanche Sweet will be the star in "The Dupe," by the same author.

SUNBEAM IN PITTSBURGH

PITTSBURGH, PA. (*Special*).—Paradoxical as it may seem, the Sunbeam Motion Picture Corporation has located in the Smoky City, with Wilbur Dunham, president. General offices of the corporation are established in the Candler Building, New York City.

Sunbeam opened its Pittsburg office at 1610 Arrott Building during the past week, and its campaign to interest Pittsburg picture fans in productions. Sunbeam leading players include Miss Mizzi Hajos, light opera star, who has appeared in "Pom Pom" for the past eight months; Vaughan Glaser, repertoire producer and player; Miss Florence Webber, former leading woman in "Lady Luxury," "Naughty Marrietta" and other Broadway successes.

Miss Hajos and Mr. Glaser are vice-presidents and shareholders in the enterprise, and will head their own studio producing companies. John D. Raridan, former Cleveland manager for the Fox Film Corporation, and previously photoplay editor of the Cleveland *Leader*, is secretary. L. S. Knight, Cleveland and New York real estate dealer, is treasurer.

POETESS BY PROXY

Mae Marsh, the Triangle star who will be seen in "A Wild Girl of the Sierras," has just submitted the outline of a book of poetry to a well known Eastern publishing house. Lest there be any misunderstanding, let it be known at once that the poetry was all sent Miss Marsh by admirers who have seen her on the screen. Miss Marsh estimates she receives on the average, four poems a day.

LAUGH'S ON TOM MOORE

Writing to *Photoplay Magazine*, Alice Joyce tells of her experience in the recent photoplayers' stage performance for the Actors' Fund, in New York. She and her husband, Tom Moore, put on a one-act sketch. It was Miss Joyce's first appearance on the speaking stage—but by no means her husband's. Wherefore she laughs aloud with her pen over the fact that he forgot his lines and she didn't!

"FLYING A" COMES EAST

Chester Beecroft With American-Mutual Which Plans Big Things

The American Film company last week opened a New York office from which the new Flying A campaign will be directed.

Chester Beecroft, whose thorough experience and conspicuous achievements in various branches of the business amply qualify him for the important duties of the position, has been chosen to manage the new office, and has already taken up his duties in rooms 1627 and 1628 of the Masonic Building, 71 West 23rd Street.

Mr. S. S. Hutchinson, president of the American, has achieved such productions as "The Diamond from the Sky" and "The Girl and the Game," while the popularity of the regular releases is attributed to the fact that he has always given his personal attention to the preparation and actual making of every photoplay. Mr. Hutchinson has wisely determined to continue this policy of personal supervision.

James Kirkwood, director, and Mary Miles Minter, star, have already been engaged for American productions, and negotiations are now under way with two of the most famous female picture stars in the world, also with three great dramatic stars who will be presented in the play or plays with which they are most closely identified in the mind of every theater-goer in the land.

For the forthcoming productions of the American Film company, Mr. Hutchinson has instructed Mr. Beecroft to contract with the greatest actors in the world, with the authors of current works of fiction and drama for their most striking successes, and original stories to be written for special stars, experienced scenario writers who have had literary training to put such creations into "working" form for the studio, master directors of the Kirkwood class, crack cameramen, etc., etc.

Mr. Beecroft will also handle the export departments, as far as sales and contracts are concerned, of the American, Lone Star company (Charlie Chaplin), North American (Diamond from the Sky, etc.), Damaged Goods and some others, and special advertising on the newly acquired stars and the series of pictures in which they will appear.

CLERGYMEN AT CRITERION THEATER

One hundred and twenty-five representative ministers and rabbis of New York were invited to attend the opening performance of Thomas H. Ince's dramatic spectacle, "Civilization," at the Criterion Theater.

In the story of Mr. Ince's eleven-reel photodrama, the life of Christ finds a modern parallel in the persecutions and trials of one of the leading characters, who tries to preach the gospel of "Peace on earth good will toward men." The story enlisted the interest of several clergymen in California, who used it as a topic for their Sunday sermons.

So many New York ministers wrote to reserve seats for the opening presentation that Mr. Ince decided to extend invitations to all the clergy who cared to attend. Among the list of those invited were: Rev. Winslow Adams, Rev. Henry E. Cobb, Rev. Henry O. Dwight, Rev. Charles A. Eaton, Bishop Greer, Rev. M. J. Lovell, Bishop Lloyd, Rev. Percy Stickney Grant, Rabbi N. S. Margolies, Dr. H. P. Mendes, Bishop R. L. Rudolph Rev. Herbert Shipman, Rev. Joseph H. Silverman, Dr. Stephen S. Wise, Dr. Emil Fleischl, Dr. Parkhurst, Dr. Madison C. Peters and Cardinal Farley.

"ARBITRARY AND OPPRESSIVE"

PHILADELPHIA (*Special*).—In a decision reversing the action of the Pennsylvania board of moving picture censors in condemning the picture, "Dollars and the Woman," Judge Audenreid, of common pleas court No. 4, said the board had "acted arbitrarily and oppressively," and had "palpably erred."

Asserting that the scenes in "Dollars and the Woman," manufactured by the Lubin Company, "break down every barrier that exists between boys and girls," the board of censors ordered several scenes and subtitles eliminated.

The Lubin Company maintained that to make the eliminations would destroy the plot of the story. Accordingly, they took an appeal to the common pleas court. Their case was argued by ex-Congressman R. O. Moon.

MARIE DORO BEGINS WORK

One of the most successful feature play productions of several months is Marie Doro in the Lasky production, "The Heart of Nora Flynn." This popular star who is now under the Lasky management for a long period, has started work under the direction of William C. De Mille on her second production for the Lasky Company written specially for her by Marian Fairfax. Miss Doro will practically have an all-star cast in her support.

ESSANAY FILMS THE YUKON

The scenic beauties of Canada from Nova Scotia to British Columbia and from the Georgian Bay country to the Yukon will be filmed by several squads of Essanay camera men during the Summer months.

Great preparations are being made for the Yukon pictures. Animal life in this great north country will be given as much attention as scenic, and the camera staff has orders to get a series which will show how polar bears live, regardless of the difficulties.

Floyd, N. Y.
JOHN T. KELLY.

JOHN T. KELLY LEAVES VITA.

After his fourteen-month contract expired on June 1, John T. Kelly, the famous character comedian, left the Vitagraph Company, and, after spending a few months' vacation in the country, he will again return to the screen with another film company. It is also expected that he will spend a good part of his vacation in his new "flivver."

FILM SCHOOL CLOSED BY POLICE

ROCHESTER, N. Y. (*Special*). — The development of the film producing industry in Rochester so far as the Overland Film Producing Company is concerned, is ended. Following a conference with Henry L. Bowen, president of the company, Joseph Quigley, chief of police issued an order that the local office of the company at 73 Clinton Avenue South, be closed and remain so.

Local "Mary Pickford" and "Charlie Chaplins" are said to have contributed more than $400 to obtain the instruction from this company necessary to insure their appearance in screen drama. About two weeks ago the police began an investigation of the local office following the receipt of information that a similar office in Detroit had been raided by the police.

MARGUERITE CLAYTON IN COMEDY

A series of two and three reel pictures have been prepared for Marguerite Clayton by Essanay, and she is now at work on the third of these. In each she appears opposite a star of equal reputation, in keeping with President George K. Spoor's policy of placing his best players in short subjects.

The first of the new plays was "Putting It Over," a two-reel comedy drama, in which she appeared with Harry Beaumont. This was her first attempt at light comedy, and she demonstrated her versatility by her capable performance.

The second play was "The Promise Land," her first appearance opposite Bryant Washburn. These two popular stars are now working in another three-act drama, "Worth While."

Miss Clayton's rise to stardom has been wholly in Essanay productions.

FILSON AND ERROL FIXED

The Selig Polyscope Company has signed Al W. Filson, the widely known character actor, for another year and will feature him in forthcoming productions in which he appears. Mr. Filson, with his talented wife, Lee Errol, were for years headliners on the big time vaudeville circuits. When they retired it was understood that it was to enjoy permanently a well-earned competence, but like some others Mr. Filson was tempted into the picture field, where he has become as great a success in "heavy" roles as he was in vaudeville comedy. A handsome advance in salary is understood to have been an incident of the new contract between Selig and Filson.

PARAMOUNT SUNDAE

Put leaf of lettuce on 8-inch plate, take large scoop of orange sherbert, put small scoop vanilla ice cream on top, giving mountain effect, cover all with whipped cream. Cover half-way to top with ground pistachio nuts (representing trees), over balance put ground cocoanut (representing snow). Decorate around bottom with maraschino cherries and fruit in season. Dip large lump of sugar in alcohol, place on top of sundae and light.

Avoid disappointment by ordering a copy of the July 1st issue of The Dramatic Mirror in advance. The American Film Santa Barbara Studio will be featured as the third of the Studio series.

FAY TINCHER.
(Triangle-Fine Arts.)

FAY TINCHER'S FIRST FEATURE

Fay Tincher, who has been seen to such splendid advantage in "Sunshine Dad" and "Mr. Goode, the Samaritan," with De Wolf Hopper, is to become a Triangle star. She has just returned from a two weeks' vacation and has started rehearsing.

Miss Tincher's supporting cast will be headed by Max Davidson, who played the name part in the Reliance series of "Busy Izzy" pictures, and will include Edward Dillon, Frank Bennett, and Jack Cosgrove. Dillon will direct.

NEW INCORPORATIONS

ALBANY, N. Y. (*Special*).—Certificates of incorporation for the following newly formed amusement enterprises were filed with Secretary of State Francis M. Hugo this week:

Diana Motion Picture Corporation, New York City. To conduct theatrical motion picture and athletic performances, capital $8,000. Directors—Alfred G. Fontana, W. Thomas Van Planck, Joseph T. Weed, Hotel Bristol, 49th St., New York City.

Reyam Theater Company, New York City. Theatrical proprietors and managers, capital $1,000. Directors—Charles Bryan, Albert Mayer, Max H. Saxe, 1482 Broadway, New York City.

Alamac Movies, Inc., Brooklyn, N. Y. To maintain motion picture and vaudeville theaters, capital $3,200. Directors—Elex E. Salkin, Tillie A. Salkin, Ike Davidson, 125 West 112th St., New York City.

The International Producing Company, New York City. Theatrical producers and managers, capital $5,000. Directors—Wallis Clark, Dixie Hines, Charles G. Stewart, 1400 Broadway, New York City.

The Olman Producing Company, New York City. To conduct a general theatrical business, capital, $5,000. Directors—Henry White, Harry B. Olsen, Sylvia Burman, 4 West 108th St., New York City.

Maple Film Company, Brooklyn, N. Y. To manufacture and exhibit motion pictures, capital $2,000. Directors—Albert R. Doerle, George V. Grainger, Francis Wouters, 2081 65th St., Brooklyn, N. Y.

William A. Sheer, Inc., New York City. A general motion picture business, capital $5,000. Directors—William A. Sheer, George W. Lederer, Le Roy Davies, 205 West 54th St., New York City.

Frederic Thompson's Tours Aero Company, New York City. To acquire the rights and to present an illusion entitld "The Fly-Away," and to manage theaters, studios and opera houses, capital $5,000. Directors—William L. Berk, Mary F. McCormack, Charles Schwartz, 165 Broadway, New York City.

John N. Wheeler, Inc., New York City. Motion picture business in all its branches, capital $10,000. Directors—William Ellt, Jack Ellt, Henry Schiffer, 95 West 119th St., New York City.

Twenty-ninth Street Amusement Company, New York City. To conduct theatrical productions of all kinds, capital $5,000. Directors—Solomon Goldenkranz, Abe Robinson, Joceph Greenberg, 6 East 46th St., New York City.

Sub-Sea Motion Picture Apparatus Company, New York City. Motion pictures, capital $1,000. Directors—Howard Thurston, Rialto F. C. Leithold, Thomas F. McMahon, 1400 Broadway, New York City.

HERRICK.

EXCELLENT EDISON REISSUES

A number of re-issues of pictures that made highly favorable impressions when they first were shown will be released by Thomas A. Edison, Inc., through the General Film Company, during June. They will be released at the rate of two each week, a three-reel drama each Tuesday and a single-reel or two split-reel subjects each Wednesday. Notable among the Edison June releases are "The Stoning" and "The Southerners," plays that made such decided hits when first released that repeated requests for re-issues have been made.

WHARTONS' UNIQUE STUNT!

Cooper-Hewitts Up Stage in "Myra" Series Achieve Some Remarkable Screen Lighting Effects

Ordinarily in studio work, Cooper-Hewitt violet ray lights are used overhead and on the sides of the "set"—the lights themselves do not show in the picture, the rays being reflected downward upon actors and settings.

The seventh episode of "The Mysteries of Myra," however, afforded opportunity for a distinct novelty in photoplay craft, and the Wharton Brothers were quick to make the most of it. In this episode the Black Master's spirit enters the Maynard home and materializes under a red light—red light being conducive to materialization and violet light antagonistic. After materializing, the spirit of the Black Master attempts to turn on the gas in Myra's room, and in so doing throws a flood of violet rays full upon himself and dematerializes in great agony.

In producing these scenes a set of Cooper-Hewitt lights are shown both before and after installation. During the action Howard Estabrook turns the current on and off several times for the benefit of the camera, and the effect is both novel and startling. All this is shown in the seventh episode of this remarkable feature series. The scenes in which the Cooper-Hewitts are used are entirely new to the screen, and the Whartons say that they have never before seen anything like the photographic effects attained.

MUST SPECIFY FAULTS

Pennsylvania Censors Overruled by Court on "Dollars and the Woman"

In an opinion filed last week by presiding Judge Audenried of the Philadelphia Court of Appeals, No. 4, the Pennsylvania Board of Censors were overruled in their delections of the Lubin-V-L-S-E film drama, "Dollars and the Woman." The objection which the censors made to the picture, and which was revoked by the courts, had to do principally with a sub-title, in which a devoted, self-sacrificing wife advises her husband that their meager bank account "soon must do for three."

Testimony regarding the eliminations ordered by the censors was heard in court, and was supplemented by the personal review of the film by Judges Audenreid and Carr. The ruling says:

Upon the whole evidence before it, the court is of of the opinion (and so finds) that in deciding the questions indicated by its elimination requirements (excepting the second) the board abused its discretion and acted arbitrarily and oppressively. For this reason the appeal taken by the Lubin Manufacturing Company (so far as it has not been withdrawn) is sustained, and the order of the Board of Censors, so far as it involved the condemnation or disapproval of the moving picture film above mentioned for default of compliance with any of its requirements except the second, is reversed.

The elimination known as No. 2, which the court excepted in its order, was a scene showing a thief cutting a handbag from a woman's arm. The Board of Censors ordered that the view of the shears be entirely eliminated. When the censors saw fit to place an embargo on the film they were requested to state their reasons for objecting to it. They replied only that it could not be shown. It had hitherto been the custom for censors to point out objectionable features of a film. The appeal followed immediately, and the censor brigade, evidently somewhat wary of the outlook, made advances toward peace with the producers. The latter refused to parley further, and took the matter to court, with the result already stated.

KALEM EXPERT KILLED

JACKSONVILLE, FLA. (*Special*).—Ernest L. Diee was fatally injured and George Goodrich seriously burned by the explosion of a gasoline torch at the Kalem studio. They were engaged in some experimental work when the explosion occurred. Mr. Diee's mother came here from New York and will return with the body of her son.

E. O. UEDEMANN.

PAUL DICKEY—PRODUCER

Paul Dickey, Author, Actor, Playwright, Producer, is the New Director General of the International

Mr. Dickey is a striking personality—vital, dynamic. Back in 1903-04-05, he played football for the University of Michigan, and he now applies to his work the same dash and enthusiasm that made him a star in the old college days.

Mr. Dickey's early western theatrical ventures were not successful enough to turn the young man's head, and so, to use his own expression, he "decided to come to New York and learn the business."

After several seasons doing leads in such productions as a "Strong Heart," and "Pierre of the Plains," where his peculiarly vigorous and dashing type fitted him ideally for the character, Mr. Dickey broke through the line as a playwright. In collaboration with Mr. Chas. W. Goddard he is responsible for such successes as "The Ghost Breaker," "The Misleading Lady," "The Man from the Sea," and "The Last Laugh." The picture rights to "The Misleading Lady" netted the author the largest sum ever paid for a photoplay feature.

The Lasky company cashed big on Mr. Dickey's production, and after several months on the California coast for this company, Mr. Dickey returned East to the International, bringing with him his own company of assistants, among them Mr. George Hill, formerly with D. W. Griffith and considered one of the best camera men in America.

THE FIRE THAT FAILED

Impertinent Tug-boat Extinguished Director Mackenzie's Blazing Boat Scene

The kind heartedness of American shipmasters was recently shown to Director Mackenzie who, with Louis Gasnier, is producing a new Pathe serial, written by George Brackett Seitz. Incidentally, the experience cost Mr. Mackenzie several hundred dollars.

A few miles off Coney Island he was burning a large two-masted schooner. The combustibles had been carefully piled, gasoline poured over them, and the fires lit. When the tremendous blaze had reached the height desired by Director Mackenzie the cameras started to turn. But a tugboat loomed up in the offing. The tugboat's captain had seen the smoke from some distance away.

"Ah, a fire!" he had exclaimed, "I will help—perhaps there will be salvage."

So not noticing the clicking cameras on a yacht some hundred feet away, the plucky tugboat captain ran his doughty craft up to the burning schooner and started his fire hose to work. The blaze was extinguished. The wind happened to be blowing the wrong way, and the plucky sea rover did not hear Director Mackenzie's frenzied and pitiful yells. But there was no hard feelings—worth mentioning. The schooner was loaded again with gasoline, and Director Mackenzie secured one of the most tremendous fires ever produced.

PASSED CENSORS UNANIMOUSLY

The National Board of Review, formerly known as the Board of Censorship, passed unanimously Thomas H. Ince's cinema spectacle after a preview of the production of "Civilization" at the Criterion Theater. This is probably the quickest decision on record of a production of the magnitude of "Civilization," the Board rendering its verdict without comment before the members left their seats in the play house.

"Cranston Brenton, chairman of the National Board of Review said:

"'Civilization' has been passed by the Board without discussion. The body, however, showed intense and spontaneous enthusiasm throughout the entire production, sitting in their seats until near midnight. The members feel that Mr. Ince's masterpiece is the last word in photography, and are convinced that the producer will achieve his goal, namely, that the message he delivered to mankind will be carried throughout the world."

SCENE FROM "SONNY BOY" (A TEFFT JOHNSON PRODUCTION).

Campbell Studios, N. Y.
IRENE CASTLE.
(International Film Service.)

V. L. S. E. VIRTUOUS

Awarded the Lily by the Woman's Political Equality League of Chicago

CHICAGO (*Special*).—The Woman's Political Equality League has issued a report awarding first place to the V. L. S. E. in the list of producers endeavoring to provide strictly moral and clean motion pictures to the public.

The screen investigation by the League began last November. The city was divided into districts, and a feminine inspector placed in charge of each. Each district manager was furnished a squadron of assistants. There were forty-five theaters in each district. From November 25 to April 10 the members of the League visited 1,755 theaters and inspected 4,563 reels of film. With reference to every picture seen the following queries were made:

Whether the plot laid too much stress on domestic infelicity, drinking scenes, or scenes tending to suggest criminal actions, gambling, lewd situations, or objectionable "close-ups?"

Did the plot seem to be unfit for exhibition before children; was it risque or immoral, and were cards, booklets, or literature of doubtful nature distributed in connection with the picture?

Mrs. Guy Blanchard, chairman of the Motion Picture Investigation Committee, compiled the report giving the results of the investigators' work, with the result that the V. L. S. E. was listed as first in the percentage of good clean plays produced in all Chicago's picture theaters, large and small.

DONALD STUART.

THE WINNING ELEVEN

Photoplay Magazine Picks Eleven Winners in the "Beauty and Brains" Contest

Eastern Division: Phyllis E. Curl, Roxbury (Boston), Mass.; Lucille Satterthwait, Waynesville, North Carolina. Eastern-Central Division: Estelle Claire Judy, McKeesport, Pennsylvania; Helen Arnold, Louisville, Kentucky. West Central Division: Claire Lois Butler Lee, Wichita, Kansas; Mildred Lee, Kansas City, Missouri. Western Division: Florence Gray, Seattle, Washington; Lucille Zintheo, Spokane, Washington. Southern Division: Alatia Marton, Dallas, Texas. Peggy Bloom, Orlando, Florida. Canadian Division: Vivian Suckling, Winnipeg, Canada.

WOMAN AS FILM CENSOR

Mrs. T. B. Harrison Appointed Member o Board in Maryland

BALTIMORE, MD. (*Special*).—Motion pictures in Maryland now will have to be submitted to a board of censors which was provided for at the recent session of the state legislature. Governor Harrington announced his appointments to the board, which will consists of three members. They are Mrs. Thomas B. Harrison, of Baltimore; William F. Stone, also of Baltimore, and sergeant-at-arms of the Republican Convention, and Charles E. Harper, who was mayor of Salisbury, Md.

TWO BERGERE PICTURES PRODUCED

The Pathe "Gold Rooster" programme will shortly release "Arms and the Woman," an intensely interesting story from the pen of Ouida Bergere. The picture, which has just been finished, will have an exceptionally strong cast headed by Mary Nash. The fact that George Fitzmaurice, well known as a "sure fire" director, put it on is an assurance of it's success. Fitzmaurice is now engaged in producing "The Romantic Journey," also written by Miss Bergere. The cast will be headed by William Courtney, who will be supported by such well known Broadway favorites as Alice Dovey, now playing in "Very Good Eddie," Macey Harlan, and others.

CAPTURE OF VICKSBURG

Mississippi Stronghold Succumbs to an Attack of Selig Forces in "The Crisis"

VICKSBURG, MISS. (*Special*).—This city has the "movieitis" in most aggravated form since the arrival of the Selig Company of players who are appearing in spectacular scenes for "The Crisis," the spectacular drama from the book by Winston Churchill, and being filmed by the Selig Company. Poetry has been written to the titian tresses and the eyes of winsome Bessie Eyton; sonnets have appeared in the newspapers concerning Eugenie Besserer; all the stars have been interviewed time and again, and almost the entire populace turned out to witness the battle scenes which were taken in the National Park cemetery.

The entire Mississippi National Guard, including officers and regimental bands are congregated in this city. One thousand militia men "clinched" in the battle.

The naval battle carried out on the Mississippi River was another spectacular event in which many especially constructed gunboats participated. Thousands of dollars were expended in ammunition and it is conceded that these scenes are the most elaborate and expensive ever filmed for the screen.

The visit of Director Colin Campbell and his players and working staffs has been made a gala event here. In the evening a military band of thirty men entertain with concerts. There was also a grand ball at the Park Hotel when the elite of socialdom greeted Mr. Campbell and the Selig star players. To add to the gayety of the occasion special scenes of the Vicksburg floral parade, an annual affair, were filmed and presented to the city by orders of Mr. Selig. The Selig-Tribune, the news reel released by the Selig Company, also carried special scenes of the Vicksburg event.

An incident occurred coincident to the visit of the Selig stars that has been given much space in the newspapers of Vicksburg, St. Louis, New Orleans and elsewhere. Cecil Holland, Selig character man, received an appeal in a letter from an organization of English women in London, Eng., requesting that autographed photographs of the company be sent to be sold at a fair, proceeds to be contributed to the fund for wounded soldiers. Mr. Holland collected at least a hundred pictures and they were mailed at once. Among those who sent photographs were Bessie Eyton, Eugenie Besserrer, George Fawcett, Thomas Santschi, Leo Pierson, Marshall Neilan, and others.

Confederate veterans were greatly interested in the historical details coincident to staging the "battle" a reproduction of Civil War periods. The Confederate veterans were freely consulted by Director Colin Campbell. "The Crisis" will be a twelve-reel production and the company will probably be active here for at least another week.

A number of the Selig stars returned to Chicago, Ill., on Monday, May 29, after participating in scenes filmed for "The Crisis" at Vicksburg, Miss. Among the players who returned to Chicago are: Eugenie Besserer, Cecil Holland, Matthew Snyder, Leo Pierson and George Fawcett. Miss Bessie Eyton seizing the opportunity paid a brief visit to New York City. Miss Bessie had never seen Broadway and proposed to take in the sights before returning to Los Angeles.

Several very enjoyable social functions were held in Vicksburg before the Selig players left that hospitable Southern city. Harris Dickson the famous author, whose "Ole Reliable" stories scored such a hit in the *Saturday Evening Post*, threw open the doors of his mansion and entertained Director Colin Campbell and the Selig players to a real Southern dinner. He also personally accompanied a party of Selig artists over the National Park at Vicksburg explaining to them all the points of interest.

Matthew Snyder, aged 82 years, a veteran of the Confederate army and who participated in the defense of Vicksburg over half a centry ago was given a "farewell" party by his fellow players at the Vicksburg hotel, before he left for Las Angeles.

"The Prince Chap," will soon be put in production at the Chicago studios of the Selig Company. Marshall Neilan will direct the play in which will be included an all-star cast. Scenes for this production will also be filmed in New York City and in Los Angeles.

What would you do if you believed that the father of the man you had promised to wed, had killed the man your mother loved, and whose memory your mother cherishes? This was the situation that confronted Shirley Dandridge the beautiful young Southern girl. How understanding and true love came after many bitter experiences is interestingly presented in "The Valiants of Virginia," a Selig Red Seal Play, to be released through V. L. S. E., Inc., on Monday, June 26.

The Selig production is taken from Hallie Ermine Rives's world-famous novel and features Kathlyn Williams supported by such players as Guy Oliver, Arthur Shirley, Edward J. Piel, Al W. Filson, James Bradbury, Harry Lonsdale, and Little Billy Jacobs. T. N. Heffron, who produced "Into the Primitive," which has scored such a tremendous success, directed the production of "The Valiants of Virginia."

"THE FALL OF A NATION" FIRST

To Be Followed by Other Cinema-Operatic Spectacles Produced Under the Direction of Dr. Dixon

Speculation as to the future of the Dixon Studios and Laboratories, Sunset Boulevard and Western Avenue, Hollywood, Cal., has been set at rest by Thomas Dixon on the eve of the production at the Liberty Theater, New York, Tuesday, June 6, of his mighty preparedness spectacle, "The Fall of a Nation." Mr. Dixon is so well satisfied with the results of his collaboration with Victor Herbert that he has decided to devote the new plant exclusively to the production of big operatic spectacles. He announces that Bartley Cushing, his assistant in the staging of "The Fall of a Nation," and the managing director of the production department at Hollywood, is now preparing plans for a new spectacular feature along entirely novel lines. The making of small features is not contemplated at this studio.

It is interesting to note that the filming of "The Fall of a Nation" had been going on for several weeks when ground was broken in October for the Dixon Studios. Construction of the plant and continued production were carried on simultaneously. It was not until Jan. 15 of this year that the last nail was driven in the studio, where "The Fall of a Nation" was completed and where its successor will soon be begun.

The plot on which the plant is situated was formerly an orange grove. Part of the grove still remains as a screen for the Sunset Boulevard side of the studio. Overlooking this grove are the mechanical departments and dressing rooms. Adjoining the latter are the stages, one a glass inclosed affair and the other open but equipped with improved diffusing curtains. The rear of the lot is reserved for exterior scenes. A replica of old Mulberry Bend, New York, was constructed there for "The Fall of a Nation."

Towering above the mechanical departments is the chalet top, in which there is room for four complete paint frames. Along the Western Avenue side are the executive offices, leading down to the laboratories. This latter department is said to be one of the most complete in any motion picture studio. In charge is William C. Thompson, chief photographer, a graduate of Columbia University and a member of the American Chemical Society and other organizations of chemists. Under his direction the capacity of the laboratories is 500,000 feet of film weekly. Here as many prints as may be required can be turned out as rapidly as desired. Judging from the New York opening they will be numerous.

THOMAS DIXON.
Author of "The Birth of a Nation" and Author-Producer of "The Fall of a Nation."

"MYRA" A BIG HIT EVERYWHERE

The Princess Theater, Chicago, was the scene of a pre-showing of three episodes of "The Mysteries of Myra." More than 900 people, film magnates, exhibitors, newspaper and trade paper representatives attended. J. K. Burger, manager of International Film Service Exchanges, who staged this great performance, states that this is the largest audience ever gathered to view a pre-showing. "The exhibitors," states Mr. Burger, "are tremendously pleased with the 'Myra' series. At the finish the entire audience gave us continued applause. All trade paper people say our exhibition is the largest ever held, and that it makes history for Chicago."

NOT THE REAL MARGUERITE

According to the announcement in a Texas paper, a Marguerite Courtot, who has been staying at Houston for some time, eloped last week. To our personal knowledge Miss Courtot has been in New York for almost to two months and prior to that she was in Jacksonville, Fla. Miss Courtot denies that she has ever been in either Texas or California, where her double has also been working, judging from the number of bills that have been received during the past few months by the real Marguerite Courtot.

ANITA STEWART SYNDICATED

Anita Stewart, of Vitagraph, has agreed to write a series of articles for the press, to be issued regularly all over the country by Mr. V. V. McNitt, who is syndicating W. J. Bryan, Irvin Cobb and Samuel O. Blythe. The distribution will be through Central Press, of New York and Cleveland, which has a list of over three hundred daily newspapers. Miss Stewart's work will be a daily contribution of about 500 words on subjects of interest to girls and young women.

FLORIDA FILM FLASHES

JACKSONVILLE, FLA. (*Special*).—Miss Ivy Corse has joined the Kalem company.

Manager Storm Boyd has been advised that his company will be stationed in this city for the summer and will not leave for the eastern studio as previously announced.

Baron and Baroness De Witz did not leave with their company, but have leased a villa at the beach and will remain for the summer.

Grace Vail, who has been with the publicity department of the Gaumont studio, left for the North.

The Henry W. Savage company has gone North.

E. O. UEDEMANN.

HEADING TOWARD CHICAGO

Sam Spedon Will Run a Special Train for Vitagraph to the Big Convention

Judging from present indications, the coming National Convention of the Motion Picture Exhibitors' League, scheduled to be held in Chicago from July 10 to 18, inclusive, promises to be the most important affair of the kind in screen history. From the Atlantic to the Pacific Coast exhibitors, big and small, are making preparations to attend in full force.

New York will be strongly represented. Sam Spedon of the Vitagraph, dean of publicity experts, has made arrangements for the running of a special train over the New York Central, leaving here July 8 at 1 P. M., and arriving in the Windy City at eleven o'clock Sunday morning. The fare will be forty dollars for the round trip, with the privilege of returning on any train excepting the Limited.

At the regular semi-monthly meeting of the Brooklyn exhibitors on June 1 held at the Triangle Theater, delegates to the Chicago National Convention were elected, the following being choesn: President Manheimer, H. Clark Mooney, Ben Title, and Messrs. Levine and Bland.

"TESS OF THE STORM COUNTRY"

The unprecedented screen career of "Tess of the Storm Country," considered by thousands of exhibitors and fans to be the best motion picture in which the Famous Flayers' Film Company ever presented Mary Pickford, has added another chapter to its amazing record of international success because of the action of the Strand Theater in booking this quaintly humorous and pathetic photoplay for the current week, and the production was first released by the Famous Players in March, 1914. It has never been shown at the Strand before, however, for the reason that this theater was not yet in existence at the time of "Tess's" release.

ALICE JOYCE BACK AT WORK

For a welcome back to movies, Miss Alice Joyce was the honor guest at a dinner given at the Strand Roof Garden, Sunday evening, June 4. This dinner was attended by the other principals in the cast of the big spectacle, "The Battle Cry of War," which is being produced by J. Stuart Blackton of Vitagraph, among them being Joseph Kilgour, Harry Morey, Dorothy Kelly, James Morrison, Naomi Childers, Templar Saxe, Walter McGrail, and Edward Elkas, as well as Director William P. S. Earle. Miss Joyce has just reappeared in the ranks of her motion picture friends after an absence of a year and a half, and has begun work on the big feature picture at the Vitagraph studio in Brooklyn.

THE FALL OF FAIRBANKS

"Not so many years ago," avers the *Photoplay Magazine*, "Douglas Fairbanks was a Broadway idol. All the regulah fellahs used to imitate his walk, his gesticulations and other idiosyncrasies (this word comes very highly recommended). Then he was regarded as the *knee plush ulster* (this is a well known foreign phrase) of fashionable masculinity, and matinee idolatrous femininity also looked upon him with favor, and languorous eyes. Then he was a Broadway star; now he belongs to the world, because he is 'in pictures.' Generally speaking, he has doffed his fine linen and is wearing the celluloid collar."

E. W. SWEIGERT BRIDEGROOM

E. W. Sweigert, exchange manager of the International Film Service, Inc., at Philadelphia, dropped into the main office on Saturday, and announced his forthcoming marriage to Miss Majorie E. Hall, also of the Quaker City.

June 7 was the date set for Mr. Sweigert's benedictine debut.

John W. Grey, advertising manager and speed King, says, "I've got to hand it to you, Earl; anybody working for the International who can find time to get married is certainly a wonder."

BARRY-JACOBUS WEDDING

William (Bill) Barry, well known for several years as advertising manager for Nicholas Power, and more recently as business manager for Frank Powell, and Nan Jacobus, well known in the younger society set of Montclair, were quietly married in New York City last Thursday. Mrs. Frank Powell attended the bride and Mr. Powell acted as best man. After the ceremony the entire wedding party motored to their new home in Bay Side, Long Island, in a car which the bride received as her wedding present from the groom.

DICK NEHLS IN NEW YORK

R. R. Nehls, general manager of the American Film Company, has been in New York for the past two weeks in consultation with the officials of the Mutual Film Corporation over the new policies of his company. He was accompanied by Mrs. Nehls.

A VITAGRAPH CORRECTION

William E. Wing is the author of "Miss Adventure," Vitagraph's three-part Broadway star feature, released Saturday, May 20. Through an error another person was given credit for the authorship on the film.

PACIFIC COAST NEWS

By Mabel Condon.

Los Angeles, Cal. (*Special*).—Director William J. Fahrney and his company of "Cub" players, at the Horsley studios, were given a party on Saturday evening, May 27, in honor of the fiftieth "Cub" production. The affair was held in the electric studio of the Horsley plant, and was attended by representatives of the various studios in Los Angeles.

Vola Smith has gone to the mountains to be featured in three one-reel pictures for the Universal Company, directed by Clifford Elfelt.

Charles Ray is thankful for his athletic ability, as it plays an important part in the new Ince feature being produced, and in which he and Bessie Barriscale appear.

Douglas Fairbanks celebrated his thirty-third birthday last week with a dinner party, which had as its attendants De Wolf Hopper, Elda Furry, Allan Dwan, Pauline Bush, Charlie Chaplin, Edna Purviance, Dustin Farnum, Winnifred Kingston, and Mr. and Mrs. William Farnum.

The Rollin baseball team has challenged all comers, and the first to accept is the Vogue nine, with the Kalem as a close second. Bebe Daniels, the Rolin leading lady, is mascot.

Director Jas. W. Horne has finished the first episode of "The Fighting Heiress," the new Kalem series in which Marin Sais is featured. True Boardman plays opposite Miss Sais, and others in the cast are E. Forrest Taylor, R. L. Dell, R. E. Bradbury, Frank Jonasson, and Ed Clisbee. There is a real prairie fire in this production that has never been equaled on the screen.

Cecil B. DeMille, Lasky Company director-general, is on his way back from New York City to the Hollywood studio by way of Alabama, New Orleans, and the Mexican border. The trip through Alabama is in search of locations for his new production, which he will start immediately upon his return. The stop-over at Columbus, New Mexico, is in search of excitement. He has decided to drop over into Mr. Carranza's well-known community and observe the Greaser on his native heath. Mr. DeMille feels that Pershing's dash after Villa is a good film, but it lacks close-ups of the bandit.

Tom Chatterton, the hero in "The Secret of a Submarine," counted a hand-over-hand rescue, a trip across a cable, and a burial in quicksand among the every-day events of last week.

Bertram Grassby is being featured in a two-reel Universal comedy, written for him and with Mr. Reynolds as director. It will afford Mr. Grassby a splendid opportunity for make-up.

Five well-known Triangle exhibitors of San Francisco and its outlying towns were among the interested visitors last week at the new quarter-million dollar producing plant of Thomas H. Ince at Culver City. They are H. C. Schmidt of the Marquee Theater in Palo Alto, W. Nasser of the Palace Theater in San Francisco, George Roy of the Burlinghame Photoplay Theater in Burlinghame, E. R. Freidburg of the Lyceum Theater in San Francisco, and W. E. Corey of the Corey and Fairyland theaters in San Francisco.

Director Wallace Beery, who also appears before the camera, took some big risks a few days ago when he climbed the flag-staff of a Los Angeles hotel and, at that dizzy height, registered comedy.

George Elwell, the Ernest Truax of the Ince forces, sacrificed his hair for realism in the Ince-Triangle picture in which he is appearing under Reginald Barker's direction. Young Elwell is a negro jockey in this picture, and had his head shaved to look the part.

Edward Dillon is directing Fay Tincher in her third Triangle-Komedy. Appearing with her are Edward Warren, Harry Fisher, Kate Toncray, and Max Davidson.

Property adjoining the Balboa studio has been purchased by the Horkheimer brothers. On it will be built an enlargement of the property room.

Ashton Dearholt, of the American film studio, is contemplating a three weeks' trip East beginning later in June. Milwaukee, his home town, is his destination.

Director Rollin S. Sturgeon, of the Vitagraph Company, by the use of much tact, made a lasting friend of a big California politician, and not only that, but secured this man's home, which is a show-place of Los Angeles, for future scene-making by the Vitagraph Company. It was while Director Sturgeon was using a dinner as location that the politician appeared and insisted in having a certain table, saying he would eat at no other. Mr. Sturgeon had his camera trained on the desired table. He learned who the gentleman was, used some flattery and much diplomacy, and soon had the important gentleman at the wanted table and in the picture. The experience proved so novel and enjoyable a one that the politician put his home and influence at the disposal of the Vitagraph director.

Jack Sherrill had his first experience with an officer of the law when, on Decoration Day, he was arrested on Hollywood Boulevard for speeding. Contrary to most people when meeting with a like happening, Mr. Sherrill was overjoyed, and paid his fine to the accompaniment of a big smile. "It's such a different experience," was young Mr. Sherrill's reason.

Amos Myers, the Lasky Company stage-manager, who has been confined to the hospital since the first of January, held an impromptu reception Tuesday when he made his first appearance at the studio after a six months' absence. Mr. Myers as stage-manager is one of the four oldest employes of the Lasky Company, and is responsible for the lack of delay around the studio.

Charles Henkle is now manager of all departments at the Horsley studios. Mr. Henkle is a pioneer film man and understands the game thoroughly. He succeeds Bert Von Klein as studio manager.

Ruth Stonehouse will appear in the five-reel feature, "Spring Song," written by Harvey Gates. Director William Worthington will produce it. Meanwhile he is directing Bessie Arnold and J. F. Connolly in a one-reel political photoplay entitled "Cross Purposes."

Frank Reicher is working on the new Lasky-Blanche Sweet production, "Public Opinion," written for her by Margaret Turnbull. Tom Forman, Raymond Hatton, Earle Foxe, Edith Chapman, and Dorothy Abril are included in the cast.

"Civilization's" motorcycle boys, who are making the transcontinental trip in exploitation of "Civilization," have made rapid progress, and will be in New York at the end of June.

San Francisco's famous Barbary Coast is being duplicated on one of the big stages of Thomas H. Ince's Culver City studios for scenes in which H. B. Warner is featured under the direction of Charles Giblyn.

The Rolin Film Company is screening a burlesque on "Julius Cæsar," and is using in this production a large number of the dancing girls who took part in the Actors' Fund presentation of the Shakespearean production.

A small village was burned one night last week for the filming of the Cleo Ridgley-Wallace Reid production which the Lasky Company is now making. The village was erected at the Lasky ranch, and nearly five hundred people took part in the scene.

Charles Sarver, the well-known newspaper man from New York City, and Miss Eva Unsell, the clever magazine writer, have been added to the Lasky staff of photo-dramatists.

J. Warren Kerrigan's company is trying to enjoy life at the mining town of Coulterville. The lodgings and food are both said to be scarce.

Mae Murray, the Lasky star, has gone to New York city for a brief vacation and to secure some new gowns.

Edward Sloman has another meritorious feature to his credit in "Reclamation," which features Franklyn Ritchie and Winnifred Greenwood, of the American company. He is at work on another feature for these players.

William C. De Mille has started work on the new Marie Doro production, "The Kid." Thomas Meighan will be her leading man. Theodore Roberts, William Elmer, and Mary Mersch are also prominent in the cast.

Director William Christy Cabanne is directing Lillian Gish in a symbolic feature. W. E. Lawrence plays opposite Miss Gish.

Claire MacDowell and Charles Mailes, who have been with the Biograph Company for more than six years, are in stock at Universal City.

Allen Curtis, director of the Universal-Joker comedies, filmed a Turkish harem scene for "The Harem-Scarem Deacon" that from the point of beauty of both settings and girls would have done justice to a big feature.

Director Hal Roach, Harry Pollard, "Lonesome Luke," and Photographer Jim Crosby, of the Rollin Film Company, have returned to Tia Juana for several hundred additional comedy scenes.

Monty M. Katterjohn's stirring drama, "The Apostle of Vengeance," is the next feature in which William S. Hart will be seen on the screen. He is supported by Nona Thomas, Joseph J. Dowling, Fanny Midgley, Jack Gilbert, and Marvel Stafford. The production was directed by Mr. Hart and photographed by Joe August.

Wilfred Lucas is being starred at the Fine Arts studio in a feature written for him by Mary H. O'Connor. This is welcome news, as Mr. Lucas is so fine an actor. Paul Powell is his director and with him will appear Bessie Love, Mary Alden, Ralph Lewis, Eugene Pallette, James O'Shea, Clyde Hopkins, and William Brown.

Balboans were given a roller-skating party last week at the Long Beach rink, which the Horkheimer brothers leased for the occasion. Exhibition skating was done by Norman Manning, business-manager, and Director Reeves Eason.

Myrtle Stedman has expressed her satisfaction with the Morosco feature, "The American Beauty," in which she was starred. In this picture Adelaide Woods, formerly of the Biograph Company, had a big part.

Rea Berger is directing Kolb and Dill in their first picture at the American Film studios at Santa Barbara.

It is said that William Garwood has obtained a release from the Eastern Universal Company and will again and shortly be seen on the Coast.

Nell Shipman refused a number of perfectly good invitations for picnics and canyon rides for Decoration Day on the strength of having to work. She arrived at the Vitagraph studio at nine o'clock, only to find it deserted by everybody but Mr. Smith, the studio manager. "What's the matter—nobody working to-day?" she questioned; and Mr. Smith replied "Nope—there has been a notice to that effect on the bulletin board for the last three days." Thereupon Miss Shipman for the first time saw the notice. She had been working on locations so much that she had had no time until then to consult the bulletin board for whatever news it might contain.

Charles Rankin, manager of production at Universal City, provided Director Roy Clements with one of the most elaborate sets ever used at the film capital. It represented a whole lobby and was for use in the two-reel comedy entitled "The Bell Hop," written by Charles E. Van Loan and featuring Pat Rooney.

Lydia Yeaman Titus, the well-known character actress, is a stock member at Universal City.

The slums of Los Angeles were scoured Thursday for human derelicts to take part in the court-room scenes of the Marie Doro production of "The Kid." A sight-seeing automobile was used to get them and carry them out to the studio and return them. After the scenes were over and these people returned to their native haunts, the court-room characters refused to leave the 40-passenger limousine and the chauffeur was compelled to ride them up and down the street several times before they would alight.

Eugene B. Lewis is the new scenario head at Universal City. An old-time newspaper man, he entered the picture profession several years ago, becoming associated with the "Big U" organization. Later he was connected with the Biograph Company for two years, and now occupies the desk of scenario editor at the film city.

William S. Hart, the Ince star, gave a dinner to Dorothy Gish, Robert Harron, Constance Talmadge, and Douglas Fairbanks in honor of the Hart success, "The Aryan."

George E. Periolat is afforded an opportunity for the artistic character make-up for which he is noted in a forthcoming American feature, "The Gentle Conspiracy."

Allan Dwan has returned from the tree region of Northern California with his Douglas Fairbanks company, which is producing the Bret Harte story, "In the Carquinnez Woods."

Myrtle Gonzales acted as guide at Universal City one day last week for Gordon Kingsley, an organist of much fame.

Lois Weber is again at work at Universal City after a month in the East.

"Flirting with Fate" is the new name for the Douglas Fairbanks feature, formerly called "The Assassin." In it appear Jewel Carmen, W. L. Lawrence, Dorothy Haydel, George Beranger, and J. P. McCarthy.

Lloyd Ingraham is directing De Wolf Hopper in a feature written by Anita Loos and in which Mr. Hopper depicts an old and dignified actor. Carl Stockdale, Bessie Love, and Frank Bennett have roles in this picture.

Ollie Kirkby is the new leading lady in the "Ham Comedies." These comedies, by the way, are being directed by Lloyd V. Hamilton, otherwise known as just "Ham."

Norma Talmadge left last week for New York, to be directed by John Emerson in a feature written by Anita Loos. Miss Loos expects to leave for the Eastern studio next week.

HOLLYWOOD HOTEL STARS

Jack Sherrill, son of William F. Sherrill, president of the Frohman Amusement Corporation, New York City, has arranged to prolong his stay in the Los Angeles film colony by several weeks. He is a guest at the Hollywood Hotel. A number of other film celebrities make that hostelry a place of particular interest at present.

William Hurlbut, author of "New York" and other Broadway successes, is a guest at the Hollywood Hotel, while writing several feature scenarios on order for West Coast producing companies.

Frank Condon, a magazine writer of note, has succumbed to the scenario habit and accepted orders for several scenarios written around respective screen stars in the Southern California film colony. He is stopping at the Hollywood Hotel.

"MACBETH" WITH MUSIC

Director Rothapfel Refused to Raise Prices at the Rialto for Tree Film

While Sir Herbert Tree's film production, "Macbeth," is given its premiere at the Rialto, the regular scale of prices for that house will obtain. After days of debating and resisting strong pressure to have all seats reserved and the engagement governed by the traditional Broadway scale of from $2 down, Managing Director S. L. Rothapfel won out in his contention that nothing that might be booked at the Rialto should disturb the financial policy, which contemplates a 50-cent top price. The presentation of the big tragedy compelled a deviation from policy in another direction, in that the usual programme of travelogues and scientific studies in film form and vocal and instrumental solos had to be omitted—a dignified and ambitious orchestral setting for "Macbeth" being the only music heard.

A Triangle photoplay, "The Apostle of Vengeance," with William S. Hart in the stellar role has been booked at the Rialto to follow Sir Herbert Tree in "Macbeth."

Witzel, L. A.

J. BARNEY SHERRY.
(Ince Leading Man.)

J. BARNEY SHERRY

J. Barney Sherry is enjoying a visit to New York, after eight years' absence in Los Angeles, and renewing many old acquaintances in the dramatic profession he has not seen for a long time. Mr. Sherry came on with Mr. Ince and his party, and will remain here for a few weeks longer. It was eight years ago that he went to the Coast with Fred J. Balshofer, playing leading business for Mr. Ince, and during these eight years he has been a prime favorite on the screen as a leading man with the Ince forces.

Mr. Sherry played in "Raffles"—the first big Vitagraph picture—and can, therefore, very justly say that he is one of the pioneer dramatic actors in the picture business. A comparison between conditions now and as they were when he first went to Los Angeles, is very interesting, as he has been with the Ince Company through all their development. He is a valuable link in the effective acting force of the Ince studios, and has a fine manly personality in that he is most agreeable on the screen as well as when any one meets him personally.

"JAFFERY" ON THE SCREEN

Frohman Amusement Company to Produce Locke Novel in Near Future

The Frohman Amusement Corporation has made arrangements to produce for the screen an adaptation of "Jaffery"—the popular novel by William J. Locke. The latter as author of "The Beloved Vagabond" occupies a niche in American literature attained by an appeal to the public which resulted in the hailing of a new master of delicately shaded romance, with a touch of real human nature as rare as it was acceptable.

But the new book—"Jaffery"—struck an entirely new chord, and has already succeeded in outselling the former success, thereby rendering tribute to Mr. Locke's versatility. It is particularly well adapted for dramatic outlining, and, while it would undoubtedly be effective on the stage, the scenic power of the camera places it among the great possibilities of the screen.

Aubrey Smith, the British actor, who appeared in another Locke film translation—"The Morals of Marcus," with Marie Doro, will take the role of Jaffery. Mr. Smith will be remembered for his work in such film successes as "The Builder of Bridges" and "John Glady's Honor."

Others in the cast of "Jaffery" include Eleanor Woodruff, Eric Blind, Florence Deshon, Doris Sawyer, Paul Doucet, and Stanley Dark.

FLORIDA FILM FLICKERS

The last of the Thanhouser players left for New Rochelle on May 26. The local studio will be reopened in October.

Word has been received that a new picture company has been organized under the name of Viking Film Company, and operations will begin here in the fall. Many connected with the new company are well known here. William S. Forsyth is president; Jay Elmont, secretary; Arthur Donaldson, treasurer; and among the players are Gene Gauntier and Estelle Mardo, formerly of Kalem, and Bradley Parker.

The Prince Theatre is closed.

E. O. Uedemann.

ORDER the July 1st issue of THE DRAMATIC MIRROR from your newsdealer, because The American Film Studio, the third of our Studio Series will appear, and you cannot afford to miss it.

"CIVILIZATION" A SCREEN SENSATION

Ince's Super-Feature Attracts an Audience Worthy of a Metropolitan Opera Opening

The opening of "Civilization" at the Criterion, Friday night, was more like an opera first night than the premier showing of a motion picture spectacle. The theater was crowded with prominent people from all walks of life, religious, political, educational and social. It was an audience that fully appreciated the great lesson taught by Thomas H. Ince's masterpiece. Applause fairly shook the house after a number of the beautiful and spectacular scenes. Clergymen appeared fully as enthusiastic about it as everybody else. Among the most prominent people who were there were: Colonel Theodore Roosevelt, Mayor Mitchel, Mrs. William Jennings Bryan, Mrs. Frank Crowninshield, Mr. and Mrs. Norman Hapgood, Mr. Arthur Hornblow, Mr. Thomas H. Dixon, Mr. Henry H. Frick, Dr. Madison C. Peters, Bishop Greer, Rev. Percy Stickney Grant, Cardinal Farley, Dr. H. P. Mendes, Dr. Stephen S. Wise, Miss Clara Tice, D. Field Malone, Hon. Marcus M. Marks, District Attorney Swann, Robert Adamson, Hon. John Hays Hammond, Hon. Martin W. Littleton, General T. L. Logan, H. Snowden Marshall, George Gordon Battle, Thomas F. Ryan, Mr. Robert Grau, Mary Pickford, Owen Moore, Billie Burke, Madame Alla Nazimova, Miss Anita Stewart, Clara Kimball Young, Mr. and Mrs. J. Stuart Blackton, William A. Brady, Julian Eltinge, Mrs. Marie B. Schrader, Mrs. Henry B. Harris, Al Kauffman, Jack Pickford, Ben Schulberg, Mr. and Mrs. Ralph Ince. The leading dramatic critics of the dailies and other papers were all present.

Close attention to minor details has ever been made manifest in Ince productions, and in this respect "Civilization" holds a commanding position. Nothing has been omitted that could add in the slightest degree to the almost painful atmosphere of suspense and breathless interest which surrounds the picture. It is realism carried to its utmost strength of pathetic appeal and soul-stirring agony, a veritable epic of the films, creating a new epoch in the history of the screen.

When it is understood that over 40,000 people, regiments of cavalry, infantry and artillery were utilized in the making of the picture, some slight idea of the directorial skill needed to weld its details into a harmonious whole may be realized. The battles staged by land, sea and air are absolutely terrifying in their vividness. One sees cities battered into ruin by the death-dealing missles from the big guns; aeroplanes and a huge Zeppelin darting through the air, exchanging broadsides and dropping bombs which explode furiously on their selected targets; naval vessels engaged in combat, a chaos of human wrath and suffering encompassed by the lurid flames of a living hell.

The allegory upon which the picture is founded presents the mythical kingdom of Wredpryd, whose king and councilors decide to go to war with another nation. The hopes of the aggressors for final victory depend principally upon the Count Ferdinand, inventor of the submarine, by means of which it is believed the powerful fleet of

SCENE FROM THOMAS H. INCE'S GREAT CINEMA SPECTACLE, "CIVILIZATION."

The King of Wredpryd ..... Herschel Mayall
Queen Eugenie ..... Lola May
Count Ferdinand ..... Howard Hickman
Katheryn Haldemann ..... Enid Markey
The Christus ..... George Fisher
Luther Rolf, the Peace Advocate, ... J. Frank Burke
The Prime Minister ..... Charles K. French
The Blacksmith ..... J. Barney Sherry
His Son ..... Jerome Storm
His Daughter ..... Ethel Ullman
Peasants, Soldiers, Mothers of the World, Members of Parliament, Advisors to the King, Ladies in Waiting to the Princess Eugenie etc., Augmented Orchehra.

The initial showing of "Civilization," at the Criterion Theater registered a triumph for Thomas H. Ince which must have well repaid the audacious producer for his labors in connection with the picture during the past twelve months. It is a mighty and startlingly unique spectacle conceived by a master brain and brought to artistic perfection on the screen in a manner worthy of the Ince traditions.

A great deal has been written in advance of the metropolitan debut of this marvelous specimen of high art in the silent drama, and it is gratifying to record that the press notices which heralded its coming did not err on the side of exaggeration. On the contrary, one feels constrained to admit that anticipation in this instance fell far short of realizing the tremendous appeal made by the production to the rank and file of moving picture patrons. As an object lesson laying bare the hideous brutality of modern warfare and plea for peace the value of "Civilization" can scarcely be overestimated. Also, it furnishes a telling example of the power of the screen in depicting certain dramatic spectacles on a scale utterly beyond the capabilities of the "legitimate" stage to duplicate.

Technically the picture is the very acme of film art. The opening scenes of the prologue, outlining the blessings of peace upon a smiling and fertile land are of rare and compelling beauty, and provide a splendid foil for the views of red ruin and destruction that follow, when the ghastly spectre of war stalks abroad, leaving death and untold misery in its trail. To merely list the photography as "excellent" would be scant praise. The work of the motion picture camera has seldom risen to as great heights even temporarily, and in point of sustained effect the big Ince spectacle establishes a record likely to leave a lasting impression on the memories of the spectators.

the enemy can be defeated. The count loves and is beloved by Katheryn Haldeman. The latter is a peace advocate and member of the "Purple Cross Insignia of the Mothers of Men Society," an organization which has for its object the elimination of war. The count goes to sea in his new submarine, and receives a wireless message ordering him to torpedo the steamer Arcadia, laden with munitions of war as well as passengers.

A vision rises before him of the vessel as she will appear when destroyed, with numbers of hapless women and children hurled to a watery grave. The count in a wild revulsion of feeling resolves to disobey the Imperial mandate, and so informs his crew. The latter attack him, he opens the sea valves and the submarine sinks with all on board. Count Ferdinand's body is picked up by one of the king's ships. It is taken ashore, and attempts made to revive him, since the king realizes that the secret of submarine will perish with the inventor. Count Ferdinand's spirit wanders apart from his body and meets the sad and pitying figure of The Christ. He is told by the Savior that inasmuch as he has freely given his life for mankind he has redeemed his soul, and that The Christ will return in his body to the world and teach men that Love, instead of Hate, must henceforth rule them.

In the body of Count Ferdinand The Christ approaches the king and urges peace. He announces that he will not complete another submarine. "He Who Returned" is cast into prison and sentenced to death. When the firing squad enter his cell, the body is cold in death, but above it burns a strange light. The king is terror-stricken, but the figure of Christ suddenly arises from its clay tenement, and adjures him to follow and view the hell created by war. The king obeys and is led from scene to scene of horror. Cowed and remorseful, he returns to the council chamber, where his engineers greet him with the triumphal announcement that they have re-discovered the submarine secret. But the monarch informs them that the war is over and signs a treaty proclaiming peace. The work of restoration begins, and led by Katheryn Haldeman the king's subjects rally to his side in peace as they did in war. A marble statue of Count Ferdinand is unveiled, and when the silken hangings are removed it is seen that the sculptor's art has resolved itself into a likeness of "He Who Returned."

The author's dedication to "that vast pitiful army whose tears have girdled the universe—the mothers of the dead," strikes a timely chord, whose sympathetic note is well in keeping with the arguments for peace so aptly presented by the spectacle. In the selection of George Fisher for the all important role of The Christ, an especially fortunate choice was made. Grief, tenderness, love and dignity are embodied in Mr. Fisher's study of a part that would seem to present almost unsurmountable difficulties in its portrayal. That he has succeeded in rendering the role at once convincing and reverential is no small tribute to his artistic powers. Herschel Mayall is imposing and truly imperial as the headstrong king whose action begins and ends the war, and Enid Markey adds new lustre to her laurels as a screen star in the role of Katheryn Haldemann. Howard Hickman is tremendously impressive as the self-sacrificing lover—Count Ferdinand, and adequate support is furnished by the remaining members of the cast. The work of the well drilled "extras" who participate in the drama cannot be too highly commended, and the lighting and grouping effects throughout are worthy at all times of the general excellence of this extraordinary super-feature of the screen. F.

LITTLE seven-year-old Dodo Newton is making a big hit in the pictures with the American Film Company at Santa Barbara, Cal. She is the daughter of Chas. L. Newton, quite a well-known manager, and her mother is Dorrit Ashton, an actress born and brought up in the theatrical profession.

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FEATURE FILMS OF THE WEEK

Helen Holmes the Heroine in "Whispering Smith"—Fannie Ward Wins New Honors as "A Gutter Magdalene"—Mabel Taliaferro as "The Snowbird"—Ethel Clayton as "His Brother's Wife"

"WHISPERING SMITH"

A Five-Part Drama Adapted from the Novel by Frank H. Spearman and Featuring Helen Holmes. Produced by Signal Film Corporation Under Direction of J. P. McGowan for Release on Mutual Programme June 5.

Marion Sinclair ..... Helen Holmes
Whispering Smith ..... J. P. McGowan
Murray Sinclair ..... Paul C. Hurst
Sheriff Banks ..... E. Howland
Williams ..... Walter Rodgers
Tom Smith ..... C. U. Wells
General Manager Bucks ..... N. Z. Woods
Superintendent McCloud ..... Chance Ward

When "Whispering Smith" made his debut in book form, about ten years ago, the novel was hailed as one of the best western railroad stories ever written. Its combination of romantic sentiment with the warring passions and daring deeds of desperate men furnishes ample material for a thrilling photoplay, and up to the final scene the drama is remarkable for stirring action, splendid photography, and efficient direction, as well as clever work by the entire cast.

In preparing the story for the screen a radical change was made in the original plot, unfortunately not to its advantage. In the novel Murray Sinclair is represented as a brave but thoroughly unscrupulous character, who is finally outlawed and slain by one of the members of the posse which Smith leads into the mountains after him and his companions. Sinclair's wife eventually marries Smith, her faithful lover and devoted friend. The screen version also presents Sinclair as a courageous ruffian; in fact, his disregard of danger appears to be the only redeeming quality he possesses. His wife naturally detests him for his licentious habits and cruelty, her affection for Smith is plainly manifest, yet at the close Smith deliberately lies in order to save Sinclair from arrest, and effects a reconciliation between the latter and Marion.

With this act of what is supposed to be heroic self-sacrifice, but what the average person would consider uncommonly poor judgment on the part of Smith, the play ends. It is impossible not to feel that the situation is an unnatural one and that with a man of Sinclair's inbred viciousness the future holds but scant prospect of happiness for the heroine, who shows by her every action that the reunion is an unwilling one, so far as she is concerned.

Setting aside the rather unexpected and strained finale, there is much to be said in favor of the production. In accuracy of technical detail there are few photoplays dealing with life on the steel highways that can approach it. For tense and exciting situations, deftly woven into a vividly dramatic appeal, it scores a high average of excellence, and the camera presents a wealth of mountain scenery that cannot easily be forgotten.

In the beginning Whispering Smith delegates to his younger brother Tom the task of running down a band of thieves who have been looting wrecks on the railroad. Murray Sinclair, foreman of the wrecking gang, is the leader of the plunderers. One of Sinclair's men—Williams—shoots and kills Tom Smith. The elder brother returns to the scene of action, pursues Williams through the mountains, overtakes and slays him. Marion, wife of Sinclair, follows on horseback and frustrates an attempt by members of her husband's band to ambush Smith.

Sinclair's brutality and marital unfaithfulness causes Marion to leave him. Sinclair and his gang, in revenge for their discharge by the railroad superintendent, McCloud, set fire to and destroy a bridge, and incidentally rob a stock train halted by the flames. McCloud finds evidence of Sinclair having been present at the burning of the bridge, but Smith proves an alibi for the accused by falsely swearing that Sinclair was in his company at the time when the bridge was burned. He then induces Sinclair to promise that he will keep straight for the future, and persuades Marion to take her husband back.

Helen Holmes does full credit to the emotional role allotted her as Marion, and J. P. McGowan is a strong, heroic figure in his portrayal of Whispering Smith. Paul Hurst furnishes a powerful characterization of the redoubtable Sinclair. The support given the principals by the other members of the cast is entitled to high praise, and the general excellence of the production atones largely for its somewhat unsatisfactory ending. P.

"THE THREE GODFATHERS"

A Six-Part Picturization of the Story by Peter B. Kyne Published in *The Saturday Evening Post*. Produced by the Bluebird Film Incorporation, Under Direction of E. J. Le Saint. Featuring Harry Carey. Released June 10, 1916.

Ruby Merrill ..... Stella Razeto
Bob Sangster ..... Harry Carey
Tim Gibbons ..... George Berrell
Bill Kearny ..... Frank Lanning
Rusty Connors ..... Joe Rickson
Pete Cushing ..... Hart Hoxie

A great part of this story is laid 'midst the sage brush of the arid Mojave Desert, where the company traveled to secure proper realism for the picture. The plot is novel and interesting. Swift action is a feature, while the lighting and photography are good, combining to make this a very acceptable production. Mr. Le Saint has handled his subject artistically and with business-like skill. There are few interiors, and the majority of the exteriors are laid where nature and the Mojave form the background.

As Bob Sangster, Harry Carey gives a much better performance than he did in "Secret Love," though not as finished as in "A Knight of the Range." Mr. Carey is just as natural as before, and it is a pleasure to watch him do his "bit" upon the screen. He is fortunately supported by a competent and intelligent cast, which includes Stella Razeto and Hart Hoxie. Miss Razeto gives an unusual characterization of a dance hall "bad little good girl."

Thinking to get "easy money" and so marry the girl of a dance hall with whom he is in love, Bob joins three outlaws to loot a Wells-Fargo office. They are discovered and a fight follows. Some realistic effects are brought in through the fight, to good advantage. Three make their escape, including Bob. They seek the Mojave and find a ship of the desert, wherein lies a woman with a child, and after appointing the men its godfathers, she dies. A great part of the story deals with the attempts of the three outlaws to take tender care of the newly born. It is necessary to get the child to civilization, and the three start across the desert. One succumbs after the second day, and the second breaks his leg and is left. He keeps the loot, so that the survivor will not be accused. Arriving in the village, Bob places the child in the arms of his sweetheart and faints. He is arrested by the sheriff, but when brought to the body of the man in the desert and shown the loot he allows Bob to go free.

MARGUERITE CLARKE IN "SILKS AND SATINS" (FAMOUS PLAYERS).

The story is well brought out, though perhaps it dwells a little too long upon the efforts of the outlaws to care for the child. What looks well in print cannot always be depended upon on the screen.

F. S.

"A GUTTER MAGDALENE"

A Five-Part Original Drama Written by Clinton H. Stagg and Featuring Fannie Ward. Produced by Lasky Company for Release on Paramount Programme June 1.

Maida ..... Fannie Ward
Steve Boyce, A Westerner ..... Jack Dean
Jack Morgan, A Crook ..... Charles West
Halpin, His Pal ..... Billy Elmer
Helen, A Salvation Army Girl .. Gertrude Kellar
Sheriff Barrett ..... Robert Bradbury
Goodwin, President of the C. B. & F. Ry.. James Neill

"A Gutter Magdalene" was written for the especial purpose of providing Miss Ward with a star role suited to her charming personality, with the result that both leading lady and author have reason to congratulate themselves. The plot is simple enough and the material of a kind that has been used frequently before on stage and screen, but seldom with such success. The play is one that could easily have proved trite and commonplace if less expertly handled by all concerned in its production. As it stands, however, the story is one that should appeal with tremendous force to the screen public.

In the combining of the underworld atmosphere with romance and religion there is always the danger of mawkish sentimentality gaining the upper hand, with the disagreeable result of pathos degenerating into bathos. But in the present instance a perfect balance is maintained at every stage of the story. The conversion of Maida, the girl in the case, by the kindly offices of the Salvation Army appears to be the most natural thing in the world, thanks to Miss Ward's artistic skill and appealing pose, and there is not a single jarring note awakened by her touch on the chords of sympathy. It must be admitted that fortune favors her with such thoroughly adequate support that she is able to express her emotions with the comfortable knowledge that the other members of the company are "playing up" to the lead in a fashion that accentuates the telling points of each important situation to the utmost.

Jack Dean provides a capital study of the role of Maida's lover—Steve Boyce, and Charles West as Jack Morgan, the unscrupulous crook who is responsible for Maida's early downfall and later misery, is the embodiment of sneering evil and all-around "cussedness." In vivid contrast to the villainy of Morgan is the portrayal of the big, warm-hearted western sheriff, Tom Barrett, by Robert Bradbury, who seems to actually live the part, and arouses the sympathies of the spectators in as great a degree as Morgan earns their hatred. All of which is evidence of the finished art of the players and augurs a hearty reception of the piece by those who delight in good melodrama, unmarred by mediocre acting.

The tale begins with the visit of Steve Boyce of Wyoming to New York, where he has come to obtain $40,000 from the C. B. & F. Railroad, as first payment on land wanted in the West for right-of-way over the mountains. He is enticed into a poker game at Morgan's apartments by the latter and his pal, Halpin, Maida unwillingly being forced to participate in his undoing. He is assaulted and robbed of the money and left senseless in the slums. Later he is picked up, arrested as a "drunk," and serves ten days.

Maida leaves Morgan and joins the Salvation Army, and chance brings Steve to the barracks, broke and hungry. He and Maida fall in love. The railroad company offers a reward for Boyce's arrest, believing him to have absconded. Morgan finds out the whereabouts of Maida and Boyce, betrays the latter to the police, and induces Maida to return to him on promise of giving back the stolen money and proving Boyce's innocence. Tom Barrett comes to town looking for Boyce. He runs into Morgan and pretends to fall for the latter's invitation to play poker.

Barrett recognizes Morgan as a man wanted for murder in the West. Morgan mocks Maida when she asks for the stolen money. A struggle ensues and Maida shoots and kills him. Barrett, who has heard of Maida from Boyce, comes to the Morgan apartment just as the fatal shot is fired. When the police arrive, Barrett informs them that he killed Morgan while the latter was resisting arrest for murder, and takes Maida to her lover, who is released and his character cleared. Maida and Steve are united and leave for their home in the far West.

The directing of the play is managed with care and precision, the grouping is splendidly handled, and the photography a credit to the Lasky studios, from which some of the best camera work the screen has known is constantly in evidence. Taken on the whole, "A Gutter Magdalene" can be listed as one of the notable features of the season. P.

"HIS BROTHER'S WIFE"

A Five-Part Original Drama Featuring Carlyle Blackwell and Ethel Clayton. Produced by Premo Company Under the Direction of Harley Knoles, for Release on World Film Programme June 5.

Howard Barton ..... Carlyle Blackwell
Helen Barton ..... Ethel Clayton
Richard Barton ..... Paul McAllister

As its title suggests, "His Brother's Wife," presents a plot founded upon the eternal triangle problem, slightly varied by the introduction of fraternal rivalry for the affections of the woman in the case.

Richard Barton, a prosperous manufacturer, has an accomplished and handsome wife, Helen, also a child named Bess, aged five. Howard Barton, a younger brother and somewhat of a gay Lothario, is in Australia, where he has acquired a fortune. Richard's manufacturing plant is burned down and he is reduced to poverty. Also he falls ill, and Helen is told by the physician that her husband must go to the mountains to recuperate or die. Howard returns to New York to find his brother missing from the latter's former home and tries in vain to locate him. Helen enters a pawn-shop where Howard has gone to buy some curios. He does not know who she is, but struck by her beauty and evident distress gives her his card, asking her to call upon him if she needs assistance, adding that he is always ready to help a good-looking girl. Helen repulses him, but later driven to desperation, goes to his apartment. On hearing the real facts of the case, Howard abandons his purpose, and gives her money to aid her husband. Howard finally locates Richard and is astounded to find that Helen is the girl with whom he sought acquaintance. They keep the secret of their former meeting. Up in the mountains Richard is fast recovering his health, but Howard, overcome by his passion, tells Helen he loves her. Richard enters at this juncture, upbraids them both, and refuses to listen to any explanation. Helen leaves her husband and through the influence of a theatrical manager whom she had known previously, is started in a play which is virtually the story of her own life. Both Richard and Howard, sitting in different sections of the theater, witness the debut of the so-called "Madame Bonnorti." Richard realizes that he wronged his wife, explanation follows, and the family is reunited.

Ethel Clayton plays the role of Helen with grace and dignity, and Carlyle Blackwell appears to good advantage as the scapegrace Howard, while Paul McAllister injects plenty of realism into the not too alluring character of the ailing and rather peevish husband. The drama is not without strong points, but loses force through the evident fear of the author lest the strict bounds of conventionality should be overstepped. As it stands, the younger Barton's sudden change from the passionate wooer to the role of ministering male angel, ending with his prayer of "God bless you both," duly outlined in the subtitle, when he dismisses Helen from his apartment with the money she needs, is regrettably reminiscent of the brand of sob sentiment that was wont to edify the gallery gods in vanished days of cheap melodrama.

The piece is well directed and the photography of the best. There are particularly fine lighting effects in evidence, and the delicately graded tinting and shadows employed in several handsome interiors merit especial mention. The snow scenery in the mountains provides a number of extremely artistic views which will appeal to all lovers of nature in her winter garb.

P.

"THE SNOWBIRD"

An Original Photo-Drama in Six Parts. Written by Mary Rider and Produced by the Rolfe Photoplay Company. Directed by Edwin Carewe and Released Through Metro Picture Corporation, May 8, 1916.

Loris Wheeler ..... Mabel Taliaferro
Jean Corteau ..... Edwin Carewe
Bruce Mitchell ..... James Cruze
John Wheeler ..... Warren Cook
Pierre ..... Arthur Evers
Michael Flynn ..... Walter Hitchcock
Zoe ..... Kitty Stevens
Magistrate Le Blanc ..... John Melody

This is a very pretty and interesting drama, wherein the audience is transported from the luxurious homes of the rich to the spruce cabins of the North, then home again. Miss Rider's story has been capably handled under the direction of Edwin Carewe, who also plays the important male role. We have a triangle, however, of the true triangle type. The scenes of the snow-covered mountains, the village of Chalet, the lonely spruce cabin, and the sledge teams are all very impressive.

Miss Mabel Taliaferro is a very captivating "snowbird," and we do not wonder that the heart of the woman-hater should be affected upon meeting her. Mr. Carewe is pleasing, but his characterization of Corteau would give the impression that the woodsman was more of a brute than a tenderly inclined wooer and former Parisian art student. James Cruze portrays a very gawky villain. As the guide Arthur Evers deserves especial note for the finish and excellence.

Loris Wheeler, in the costume of a boy, leaves a luxurious home to seek evidence held by a woodsman in the far North to prove that her father is not guilty of a fraudulent deal. She gains admittance to the woodsman's cabin under the pretence of being lost, to seek the evidence. She is discovered, and the man goes to the casket to give her the document and to so help her father, but she has stolen it. He is furious, but she returns the evidence to him. Her father and an unsuccessful suitor have followed Loris to the cabin, and Bruce, the former wooer, enters. A fight occurs and both the woodsman and Bruce are injured. The document proving his innocence is given Wheeler, and he leaves Loris in the arms of the man of the North. F. S.

Vitagraph Blue Ribbon Features

"THE DESTROYERS"—In Five Parts—with Lucille Lee Stewart.
"THE SUSPECT"—In Six Parts—with Anita Stewart.
"THE LAW DECIDES"—In Seven Parts—with Dorothy Kelly, Bobby Connelly and Harry Morey.
"GOD'S COUNTRY AND THE WOMAN"—In Eight Parts—with Nell Shipman, George Holt and William Duncan.
"Salvation Joan"—In Seven Parts—with Edna May, "The Belle of New York."

Selig Red Seal Plays

"THE VALIANTS OF VIRGINIA"—In Five Parts, (Released June 26)—with Kathlyn Williams, Edith Johnson and Guy Oliver.
"INTO THE PRIMITIVE"—In Five Parts—with Kathlyn Williams and Guy Oliver.
"AT PINEY RIDGE"—In Five Parts—with Fritzi Brunette.
"THE CYCLE OF FATE"—In Five Parts—with Bessie Eyton, Edith Johnson and Wheeler Oakman.
"UNTO THOSE WHO SIN"—In Five Parts—with Fritzi Brunette.

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Lubin Sovereign Plays

"THE LIGHT AT DUSK"—In Five Parts (released July 3rd)—with Orrin Johnson.
"THOSE WHO TOIL"—In Five Parts—with Nance O'Neil.
"LOVE'S TOLL"—In Five Parts—with Rosetta Brice and Richard Buhler.
"THE FLAMES OF JOHANNIS"—In Five Parts—with Nance O'Neil.
"DOLLARS AND THE WOMAN"—In Six Parts—with Ethel Clayton and Tom Moore.

Essanay Features

"THAT SORT"—In Five Parts—with Warda Howard and Ernest Maupain.
"SHERLOCK HOLMES"—In Seven Parts—with William Gillette.
Burlesque on "CARMEN"—In Four Parts—with Charlie Chaplin.
"THE LITTLE SHEPHERD OF BARGAIN ROW"—In Five Parts—with Sallie Fisher and Richard Travers.
"THE HAVOC"—In Five Parts—with Gladys Hanson and Bryant Washburn.

V. L. S. E. Inc.

REVIEWS OF GENERAL FILMS

"HAM'S BUSY DAY"

A Single-Part Kalem Comedy Produced by Harry Edwards, for Release May 23.

Ham and Bud find in this comedy a vehicle for keeping an audience keyed up to the concert pitch of good humor. This time the scene of action is laid in a hospital and the grounds surrounding the same. Bud is discovered lying in a cot, his foot swathed in bandages, enjoying the ministrations of a pretty nurse. At intervals he arises, when the watchful eye of the attendant leaves him, and hops gayly about the institution, coming into collision with other wandering patients and creating a disturbance wherever he goes. Ham throws a fake fit in the grounds and is brought into the hospital by two policemen. From then on the fun waxes fast and furious. The rivalry of Bud and Ham for the affections of the nurse results in endless complications. The Fuse Brothers arrive to visit their sick pal—Bud. Ham is lying on a cot in the next room, and the Fuse Brothers place a bomb under him. In the midst of a lot of rough-house the bomb goes off and a terrific explosion takes place. When the smoke clears away, Ham, Bud and a mixed crowd of patients are seen wriggling in the debris.

The comedy is the very limit of laughable absurdities and Lloyd V. Hamilton and Bud Duncan are thoroughly equal to the demands made upon them by its laughable situations. Norma Richardson is as charming as ever in the role of the nurse, and A. Edmondson plays the part of the doctor with his usual skill. P.

"THE HAUNTED CANVAS"

The Twelfth Episode in the Iron Claw Series. Produced by Edouard Jose. For Release by Pathe May 15.

"The Haunted Canvas" is probably the most intensive and sensational of all the episodes of this famous series. It is not the thrilling stunts which makes this picture so intensely dramatic, but a series of exceptionally strong situations which have been developed by means of a logical plot. The incidents are in many places very unusual. "The Haunted Canvas," from which the episode takes its title, is the screen from which the Laughing Mask shoots the poison darts. This is one of the best pieces of detail directing that we have seen in the entire picture, and all through the episode the same care has been observed. Pearl White and Sheldon Lewis are seen at their best.

In this release the "Laughing Mask" discovers that Janet O'Mara, a poor girl who has incurred the enmity of the "Iron Claw," is in danger and goes to rescue her. He stands behind a canvas in an artist's studio and shoots poison at her captors. Margery Golden suspects false play and also goes to the studio. As she trails the "Iron Claw" her chauffeur is killed, but she learns the plan and reaches the O'Mara home in time to warn them of the plot to blow it up. The "Laughing Mask" is already there and tosses the missile out of the window. S.

"OTTO THE HERO"

Lubin Comedy. Written by Jack O'Neil and Produced by Edwin McKim. Released May 22.

Upon reading that so-and-so has been proclaimed a hero for rescuing an heiress from thugs, Otto decides that he, too, must become a hero in order to win the girl with whom he is in love and who has declared that none but a hero can be hers. Hiring yeggs to take part in a mock hold-up, he rescues the lady of his ideals while her escort looks on. Otto at last is a "hero" but Clarence, the rival, has learned of the plot, and forthwith determines to use the same ruse and yeggs to advantage. Otto overhears his conversation with the toughs, and while the girl's mother and father take a drive in a machine, he pretends illness and stays at home with Patsy (De Forrest). Clarence, thinking her Patsy, abducts the mother and carries her to a minister's. Otto and Patsy are already there when he enters. The building catches fire and all escape but Patsy. She is rescued by Clarence, who is proclaimed a REAL hero. Davy Dore is faithful to his role, and "Otto" is an acceptable comedy.

"SIBERIA, THE VAST UNKNOWN"

(Pathe. Seventh Installment) This, the seventh installment of the Siberian pictures, is just as interesting as those that have preceded it. Quite an impressive sight is a herd of ten thousand reindeer, corralled. We are also shown what corresponds to our branding of cattle and horses upon the western plains, the clipping of the deer's ears.

"ON THE ISLAND OF LUZON"

(Pathe. Split Reel with Siberia) This film is also interesting, showing how the Philippinos move their grass houses and some of their religious and festive rites and dances. It appears that the Philippinos are a very religious race, having dances that are sacred to certain days upon which religious services are held.

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REVIEWS OF FEATURE FILMS

"THE EVIL THEREOF"

A Five-Part Photo-Drama From the Pen of Channing Pollock and Rennold Wolf. Produced by the Famous Players' Film Corporation Under the Direction of Robert Vignola and Released Upon the Paramount Programme. Featuring Frank Losee.

Broker ..... Frank Losee
Barber ..... Crauford Kent
Manicurist ..... Grace Valentine
The Boy ..... George Le Guere

This powerful drama, dealing with morality and lust for the almighty dollar, is an achievement of which its producers may well be proud. Not for a long time have we reviewed a picture as good. There is a healthy punch throughout, and a strong climax in the end, that marks this as one of those features that belongs in a class to itself. The melodrama is not of the cheap stuff, nor is it there without reason. The conventional theme of the ruined girl killing her seducer is handled in a manner that loses its conventionality and gives way to something that smacks of reality and originality.

Frank Losee, in the principal role, does some very meritorious work. He is natural, and seems to find no difficulty in appearing so. There are times when Miss Valentine could inject a little more energy into her scenes. This is most noticeable in the supper scenes. The remainder of the cast are well chosen and handle their roles to good advantage.

"The Evil Thereof" is the history of three one-hundred-dollar bills, the miseries and joys they bring to their possessors. The joys are derived by those who have many hundreds of bills of all denominations; the miseries come to those who have never possessed the glittering dollar. A wealthy broker, and incidentally an old roué, gives an elaborate supper to a party of four couples. He instructs the head waiter to so arrange that the four hundred dollars he gives him will be served, a hundred each, to the ladies of the party during separate courses. There is much surprise when the first receives hers, and, as she is admiring the bill, its history is unfolded. While driving through the factory district, the broker's machine runs down a worker. The injured man is carried to his home, and, fearing lest the case reach the papers, the broker settles with a one-hundred-dollar bill. The wife of the injured man goes to the bank immediately and deposits the money. The broker phones to the bank to send him money, and the one-hundred-dollar bill is returned. A dishonest cashier loots the bank, and the wife of the injured worker is unable to draw the money to pay for an operation that might save the life of her husband, who dies. The woman, receiving the bill, tucks it away in her bosom.

During the next course, another bill is discovered in a pate served one of the other ladies. It was originally stolen from the broker's home while he slept, by a wayward youth of nineteen, who was the only support of his mother. He is found, the bill taken from him, and, 'mid the pleas and prayers of his devoted mother, carried to prison. The next bill is delivered to a girl formerly a manicurist. It is in that capacity that she meets the broker and is ruined. Her ruin was bought for one hundred dollars. The scene flashes back to the supper table and the girl, who throws the bill at the broker's face and then stabs him with a carving knife.

Mr. Vignola's excellent work is apparent throughout, and he has brought to the surface many little things that mark him an artistic, as well as a dramatic, director. The lighting effects are good, as is the photography. F. S.

"THE FANGS OF THE TATTLER"

The Eleventh Two-Part Episode of the Serial, "The Social Pirates." Produced by Kalem Company and Featuring Marin Sais and Ollie Kirby. Released June 5.

Mona ..... Marin Sais
Mary ..... Ollie Kirby
Wentworth ..... Frank Jonasson
Jonasson's Lawyer ..... Edward Clisbee
Jack Carlton ..... R. L. Dell

The exploits of the two social pirates in this episode are of a nature calculated to hold the breathless interest of all who have followed their previous adventures in the crusade of the twain against the forces of evil. Marin Sais and Ollie Kirby maintain the reputation they have already won for polished and artistic acting, and the remainder of the cast render adequate support.

Reginald Wentworth, editor of a paper whose pages are devoted chiefly to society scandals, obtains some compromising letters belonging to a Mrs. Burton, the contents of which he threatens to publish unless she submits to blackmail. Mrs. Burton sends for Mona and Mary to aid her. With the help of Mona's great friend, Jack Carlton, an actor, the girls set about the task of circumventing Wentworth. Mona masquerades as a wealthy widow, with her sister Mary as maid. Previously they have forced the truth of how Wentworth obtained the Burton letters from the latter lady's maid.

Mary plays into Wentworth's hands, pretending to want revenge on her mistress for supposed ill-treatment. With Carlton's help a compromising photograph of himself and the supposed Mrs. Dougiass is furnished Wentworth. When the latter makes his blackmail demand, Mona, Mary and Carlton reveal the fact that he has been tricked. To avert exposure he gives up the Burton letters, pays over five thousand dollars to the girls and leaves the country, after giving assurance that there will never be another editon of *The Tattler* issued.

The photography is up to the usual high standard of the Mona and Mary adventures, and the author, George Brouson Howard, and the director, James Horne, are to be congratulated on the results attained. F.

AL. ST. JOHN UP A TREE.
In the Triangle-Keystone Comedy, "The Moonshiner."

"THE COME BACK"

A Five-Part Original Photoplay. Produced by the Quality Motion Picture Company, and Released Through Metro. Written and Directed by Fred J. Balshofer. Featuring Harrold Lockwood and May Allison. Released April 24, 1916.

Burt Ridgeway ..... Harrold Lockwood
Patta Heberton ..... May Allison
Randall Ridgeway, Burt's father, George Henry Biggs Secretary to board of directors, ... Howard Truesdell
Mac Heberton Patta's uncle ..... Lester Cuneo
Owl Wolfert, a shyster lawyer ..... Bert Starkey
"Bully Bill," the camp foreman Mitchell Lewis
Donna Estrelle ..... Clarissa Selwynne

The plot of "The Come Back," though interesting, is nothing remarkable, nor does it rise above the standard set by films some years back. There are some interesting logging scenes, and the fields of snow should prove quite cooling during the summer months.

Mr. Lockwood is pleasing in his dual role of club man and "lumber jack." He enters into the spirit of the thing with a will. A suggestion that would be invaluable to Mr. Lockwood would be for him to leave his coat collar down. He never enters a scene without it projecting skyward, and as long as it makes him look no handsomer, it might just as well resign itself to his shoulders. May Allison's principal diversion seems to be skipping around on the snow. We see her skip on, and then she skips off, and were the skipping scenes cut out, there would be no May Allison.

"The Come Back" deals with a wayward and wealthy youth, whose ambition in life is to ever pursue the "bubble reputation." He succeeds so well that his father upbraids him as worthless, and not worth his salt. Stunned by his father's words, son leaves home and drifts to one of the logging camps owned by his father. Here he becomes "an all around fellow," licks his enemy, discovers the guilty ones who have been beating the company, and wins the belle of the hills. Father is so pleased that he sends for son to return. F. S.

"THE TRAIL OF THE THIEF"

A Three-Reel Drama by Edward L. Hungerford. Produced by the American Under the Direction of Thomas Ricketts. For Release June 1.

"The Trail of the Thief" has to do with the trials and tribulations of a girl detective. Winifred Greenwood as Dorothy Baird, the girl detective, is hired by a society woman to guard the presents received by her daughter on her birthday. She meets James Vallon, a society thief, and there is a mutual attraction. She chases a sneak thief and is captured by Vallon. Her employer, worried about her absence, undertakes a search and "lands" Vallon and his crew. At last he has the courage to tell Dorothy of his love and all ends well.

Winifred Greenwood and Edward Coxen are well up to their pleasing manner and deserve much credit for the admirable performance. The supporting cast is good.

The settings, although not elaborate, are typical and serve their purpose well, while the direction is at all times good, the story being told in a concise, logical fashion, with few irrelevant details. S.

REVIEWS OF FEATURE FILMS

JUNE DAY (LUBIN).

"THE DIVIDEND"

A Five-Part Original Drama by C. Gardner Sullivan, Featuring William H. Thompson. Produced by Triangle-Ince Under the Direction of Walter Edwards, for Release June 18.

John Steele ..... William H. Thompson
Frank Steele ..... Charles Ray
Betty Brice ..... Ethel Ullman
Maisie ..... Margaret Thompson

"The Dividend" fully disproves the theory that romance is necessary for successful screen drama. In fact, in this picture there is not even a major character, and romance is entirely lacking, while the sombreness throughout is not relieved by any light touches. It is simply a powerful sociological drama in which the conflict throughout is between the millionaire Steele and his son. Beneath it all there is the moral of the young man who through lack of proper interest on the part of his father takes the downward path, and to bring this lesson home more strikingly there is a tragic ending—the only logical one under the circumstances. The capital and labor question has been brought in as a side issue and provides ample opportunity for many big scenes. At times it appears that the story wanders slightly from the main theme into lesser details, but it has been so exceptionally well directed that this is barely noticeable. Without women there are numerous striking dramatic scenes, probably the strongest of which are those between the millionaire and his son when he scoffs at his ambitions and tells him to enjoy himself, and in following his advice the son returns later as a hopeless derelict. Too late does the father find out that he has underestimated his son's strength, and that he himself is the ultimate cause for his boy's ruination.

In the final scenes William H. Thompson does some exceptionally fine acting. All through, as the millionaire who worships only money regardless of the oppression that it may cause and without any love and interest in life, Mr. Thompson gives a most impressive portrayal of the role of John Steele. It is a big part, handled by a big man. Charles Ray as the son, Frank Steele, is equally capable in his part and in all stages from wealth to dereliction he is convincing and realistic. Both Ethel Ullman and Margaret Thompson give effective performances in supporting roles.

The very lack of romance gives added suspense to the story, and its vital punch is never lacking, although at times the continuity is none too good. The idea of the millionaire building a mission to salve his conscience, and his heavenly attitude when he is to speak at the opening of it, does much to give irony to the picture, and it has been so well directed that this and other big scenes of dramatic character almost eclipse the somewhat disgusting details of the gutter.

Throughout the picture has been very well handled and the best results have been obtained. The settings are of the usual high Triangle standard and the photography is of a high order. S.

"AN INNOCENT MAGDALENE"

A Five-Part Original Drama by Granville Warwick and Roy Sommerville, Featuring Lillian Gish. Produced by the Triangle-Fine Arts Company. Under the Direction of Allan Dwan. For Release June 18.

Dorothy Raleigh ..... Lillian Gish
Colonel Raleigh ..... Spottiswoode Aitken
Forbes Stewart ..... Sam de Grasse
The Woman ..... Mary Alden
The Preacher ..... Seymour Hastings
Mammy ..... Jennie Lee
Old Joe ..... William de Vaull

First of all, "An Innocent Magdalene" is a character study, the main character of which is Dorothy Raleigh of the proud, haughty aristocracy of the South. It is in this role that Lillian Gish gives a performance instinct with pathos and emotion. She is injured pride personified. The tossing of her head, the quivering of her lips, and the disdain expressed by her eyes fully convey the impression of the aristocratic Southern girl whose pride has suffered.

The story itself is nothing big; it is purely the consistent portrayal of unusual characters and the excellent presentation of the aristocratic Southern home life, with touches of human interest that go to make the success of the picture.

The underlying theme is a conflict between the hauteur and pride of an old Southern colonel and romance and love. The unprogressive Colonel Raleigh, who still clings to the traditions before the war, refuses to permit his daughter, Dorothy, to have anything to do with the people whom he calls "white trash." However, she meets a gambler from the North. She loves him and they elope. He is later arrested, and she returns home under the supposition that he has deserted her. Her father refuses to forgive her, but the baby and the return of the husband, who really loves her, finally win her father's blessing.

The picture is one that is exceptionally appealing, and will probably bring tears to the eyes of many. There is little conventionality in it; but its pathos and sympathy are based on the effective introduction of humane touches by Allan Dwan. The peacocks, symbolical of pride; the rabbits, the colored babies, and like details, are examples of the most careful and able directing that we have seen in some time. In fact, everything rings true. Few unnecessary details have been introduced, and the titles throughout are particularly well worded. Beautiful thoughts are expressed from time to time by excellent close-ups.

In the supporting cast, Spottiswoode Aitken gives a very fine portrayal of the aristocratic Southerner, and Sam de Grasse, Mary Alden, Seymour Hastings, Jennie Lee, and William de Vaull are convincing in their characterizations.

The scenes are sharp and distinct, and the settings are all picturesque and serve their purpose well. S.

"HARE AND TORTOISE"

A Three-Reel Drama by William Anthony McGuire. Produced by Selig Under the Direction of William Robert Daly, Featuring Fritzi Brunette. Released May 29.

The hare and the tortoise plodding along is the novel way of introducing this story. The hare represents a seeker of the gay life, while the tortoise is slow and careful. Many short scenes between these two animals are used to convey the moral of this story. It is entertaining and will without doubt appeal to many.

The story deals with two brothers. Sidney Drake while at college prefers the gay life and indulges freely in liquor. Nevertheless, he is a hero in the eyes of Marion Lee. John, the other brother, is the opposite. He shuns frivolity and devotes his time to study. After leaving college he goes into his father's mill and works himself up to a position of importance. On the other hand, Sidney idles his time away and Marion begins to lose faith in him. After their father's death, John inherits the steel mills and Sidney gets his share in ready cash, which he soon wastes. In the end, John is the victor—he has wealth and wins the love of Marion.

Fritzi Brunette plays the role of Marion in a charming manner and leaves little to be desired. Harry Mastayer portrays the role of John effectively, and Edward J. Piel in the contrasting role of Sidney is equally as good. The supporting cast is well up to the usual standard.

The settings are effective and distinct and the photography is good. S.

"THE FIREMAN"

A Two-Part Charlie Chaplin Comedy Produced for Release on Mutual Programme June 12.

"The Fireman" is the second of the Chaplin-Mutual comedies, presenting that well-known hero in a whirl of fun and laughter that compares favorably with the best work he has yet done on the screen. Chaplin as a fire laddie lives up to his old-time reputation as a mirth-maker, and with the assistance of Edith Purviance he introduces some burlesque love-making into the scenes which ranks as the climax of comic absurdity. Chaplin's acrobatic feats in sliding down the pole and driving the fire engine are marvelous in point of agility, and his knockabout clowning with the huge captain of the house worthy of an india-rubber man. There is little plot to the comedy, as is the case with most of these fantasies, but the Chaplin antics are sufficient to keep interest alive in the piece from start to finish. His rescue of Miss Purviance from the burning house is a capital bit of foolery, and with the assistance of a competent cast it is safe to prophesy undoubted success for the latest Chaplin offering to the screen. P.

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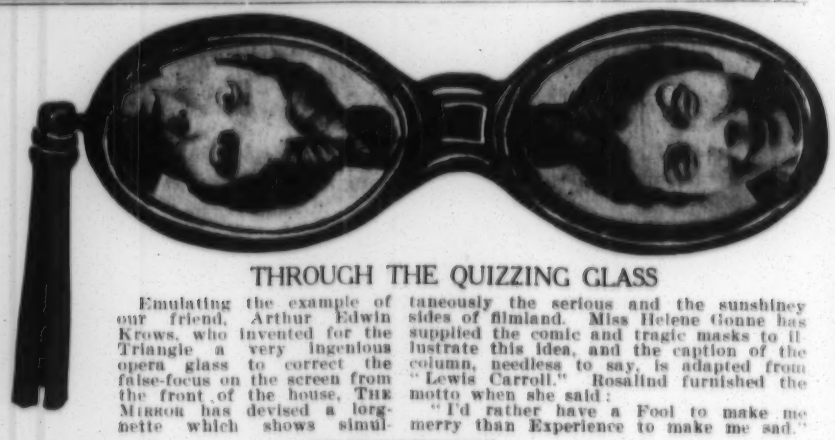


THROUGH THE QUIZZING GLASS

Emulating the example of our friend, Arthur Edwin Krows, who invented for the Triangle a very ingenious opera glass to correct the false-focus on the screen from the front of the house, THE MIRROR has devised a lorgnette which shows simultaneously the serious and the sunshiney sides of filmland. Miss Helene Gonne has supplied the comic and tragic masks to illustrate this idea, and the caption of the column, needless to say, is adapted from "Lewis Carroll." Rosalind furnished the motto when she said:

"I'd rather have a Fool to make me merry than Experience to make me sad."

Half a dozen aspiring young ladies are to have their chance to act in the movies. These girls, attractive but inexperienced, are to receive positions acting for the International Film Service, Inc. How many young women in this day of picture popularity and skyrocket salary have not felt the call of the camera?

The winners of this unique contest represent six different types of feminine attractiveness, and a glance at their pictures will verify the astuteness of the judges. Julia Dorland is the Ethel Barrymore type, soulful and suggestive of shadows and tragedy that might darken a young life. Mary Cranston is on the sunshine and roses order. Guilelessness and innocence stand out resplendent. Mary will always play parts where she returns home from the wicked city to marry her childhood sweetheart, the village grocer. Frieda Peterson is a female Viking-a-Norsewoman. She suggests the rugged beauty of her native shores.

Mary Brown, athletic, slim, and lissome, leaps from bridges to moving trains, or into cold black pools far below, without the slightest hesitation. Helen Rafferty is the leading lady, *au fait*. Equally stunning on bathing beach or ballroom floor, she is almost certain to get across big. Heleno Montrose could be only the one thing. A girl with a name like that must of necessity be a vampire. Her eyes suggest the mysteries of the Orient, the mischief of a Pierrot, the melting shyness of the sweet girl graduate.

Mr. Wm. H. Rudolph is in no way connected with the Buffalo Times Motion Picture Department.

Jack Cunningham, former telegraph editor of the *Sun*, has been made general manager of the Mirror studios. He has been publicity manager of the company since its formation, and the promotion is in recognition of his good work. Hector Streyckmans, former studio manager, has resigned to enter the producing field.

Isidor Bernstein, producing manager for the reorganized World and Equitable companies, has been compelled to resign his position because of failing health. Mr. Bernstein will take a long rest before making any future plans.

Speaking of resignations from World-Equitable, word has just been received that Marc Edmond Jones, for some time film editor, has resigned to devote his time to free-lance scenario work, which will be handled by the Authors' Associated Agency.

John Goldfrap, for a long period advertising manager for the World Film, has joined the Unity Company in the same capacity.

From Metro comes a story headed "Sing Sing likes Metro actors." Well, there are others.

Chester Beecroft, who has just undergone an operation for appendicitis, is on the high road to recovery, and expects to enter upon his new duties as Eastern representative of the American Film Company, Monday.

William Sweeny and the rest of the Chicago contingent left for home Saturday, carrying with them a bundle of contracts for space at the exposition in Chicago. Putting the reverse English on the old expression, "Running for Sweeny," as it were.

"B."

F. F. HARTICH PROMOTED

F. F. Hartich, assistant manager of the New York Exchange, was promoted to the managership of the Syracuse branch of the V. L. S. E. A year ago Mr. Hartich was practicing law with the Corporation Trust Company of this city, for which firm he handled papers of incorporation. Shortly afterward he entered the picture trade as salesman for the New York branch of the V. L. S. E. He was in charge of the booking department of the New York exchange, and then its assistant manager.

In the Cleveland exchange, A. M. Holah, salesman, has been promoted to the position of assistant manager, and has turned his territory over to James Surrell, a new salesman.

Frank D. Stanton, manager of the Franklin Park Theater, Boston, Mass., has become associated with the Boston branch as salesman. This will enable George Baisdon, manager, to visit his territory frequently. Assistant Manager Reardon will take care of office details during these trips.

MORE POWERS TO THEM

Sanford Stanton, formerly editor of the Metropolitan section of *The World*, and more recently with Selwyn and Company, has joined the publicity department of the Triangle Film Corporation, succeeding Wallace M. Powers. Mr. Powers, who has been associated with the Trangle since last Summer, will rejoin his old chief, Henry MacMahon, at the National Drama Corporation, sponsor for the Thomas Dixon-Victor Herbert opera-cinema, "The Fall of a Nation," which opened at the Liberty Theater on June 6.

LINCOLN NOT WITH THE WORLD

Editor MIRROR:

Will you kindly publish in the DRAMATIC MIRROR the fact that I have not permanently joined the World Film forces. The widely published report that I had signed a long-time contract to play leads with that organization is incorrect. I merely appeared in one picture for the World Film which is now finished.

Thanking you in advance for your courtesy, I am,

Very truly yours,
E. K. LINCOLN.

PARAMOUNT PROGRAMME

Paramount pictures for the week will be headed by the usual two five-reel features, the releases being the Lasky production, "The Clown," starring Victor Moore, which will be shown on Monday, and "Susie Snowflake," the initial screen vehicle of Ann Pennington, diminutive star of the Ziegfeld "Follies."

Single reels on the same programme will be the Paramount-Burton Holmes Travel Picture, "Imperial Berlin;" the Paramount-Bray Animated Cartoon, "Bobby Bumps's Fly Swatter," and the weekly pictographs.

PROMOTIONS IN THE V. L. S. E. FORCE

V. L. S. E. announces the promotion of M. E. Stillwell, who has been bookkeeper for the Atlanta branch, will now cover the territory in Georgia, Alabama and Tennessee as salesman.

Mr. L. E. Schaffer has been promoted to assistant branch manager of the Denver exchange.

Patrick Doyle, who has had extensive experience with the Fox Film Corporation, and the World Film Corporation, now becomes associated with the Montreal office.

Mr. Hayden, a former automobile salesman and driver of racing cars, recently resigned from the Denver Locomobile agency, becomes affiliated with the Denver office of the Big Four.

"SOME BABIES"

CHICAGO, ILL. (*Special*).—Princess Olga Celeste, who appears in many of the Selig wild animal comedies and dramas, arrived in Chicago Saturday. She refused to make the business trip from Los Angeles, Cal., to the Windy City unless her five "babies," as she calls them, accompanied her. The five "babies" are five large sleek leopards, which are now quartered at the Chicago studios of the Selig Company.

NATIONAL FILM COMPANY

WASHINGTON, D. C. (*Special*).—Isaac B. Nordlinger, Benjamin A. Bowles, and George R. Macomber have filed articles in the office of the Recorder of Deeds, incorporating the National Film Company. The capital stock is given at $10,000. The concern is incorporated to manufacture, photograph, and print picture films at 2133 Pennsylvania Avenue northwest.

VERDICT AGAINST THE WORLD

SAN FRANCISCO (*Special*).—On May 26 a jury gave a verdict for Hanken and Turner, owners of the Tivoli picture house, against the World Film Company, that sued the Tivoli men for refusing to take the pictures of the company.

A. T. BARNETT.

FIRST FILMS FROM HUNTINGTON, L. I.

The Huntington Film Company, Inc., has just completed the first of a series of comedies entitled "The Scenario Bug" and "His Comedy Rambles." The stories are by Charles C. O'Hara, the creator of "Peaceful Rafferty."

MUST PAY BARRY FOR PLAY

Justice Hotchkiss upheld the claim of Richard Barry to the authorship of the scenario of the motion picture, 'The Secret of the Submarine," and decided that he should have an injunction restraining its production, until the American Film Company filed a bond to protect Barry's rights.

IN THE PICTURE STUDIOS

ROBERT T. THORNBY.

ROBERT T. THORNBY, now directing at the Paragon studio, was born in New York City. At an early age, with his parents, he located in South Dakota, where he was educated, graduating from high school with honors.

After a short business career he decided to adopt the stage as a profession, and was engaged with the Keith and Proctor Stock company for a period of three years, playing juvenile roles, and finally became stage director. At the age of 23 years he had directed over fifty productions, including many Broadway successes. The favorable comments on his work by the press and public did not miss the attention of the Vitagraph Company, who made him a very attractive offer to play leading roles and direct. After four and one-half years with the Vitagraph Company, he joined the Keystone forces, and through his associations at the latter company he organized the Sterling Film Company, where he acted in both the capacity of manager and producer. When Mr. William Brady joined the World Film producers his desire to be associated with the most capable directors in the motion picture field caused him to bring Mr. Thornby to New York, placing him at the Paragon studio with Maurice Tourneur, Albert Capellani, and Frank Crane, and Mr. Brady's keen sense of picking winners can only be proven after seeing Mr. Thornby's latest picture, "Her Maternal Right."

EARL SCHENCK has made a favorable impression as leading man with the Gaumont company in pictures.

ROBERT T. THORNBY, who recently escaped a very serious accident at the Zinc Mines in Franklyn, N. J., where he was engaged on the exterior scenes of "The Almighty Dollar" has entirely recovered and is finishing the interiors at the Paragon Studio.

MAURICE TOURNEUR will finish his railroad story called "B" this week. Mr. Tourneur has been making a world-wide search for a serial picture scenario, but up to this time has not found one to his liking.

TOM MIX comedies are to be released soon through General Film service by the Selig Polyscope Compay. It is said that this series is filled with sensational "stunts" such as Tom Mix only can perform. Each comedy carries a good and lively plot.

MISS GYPSY O'BRIEN, who created a reputation for herself in "Devil's Garden," a recent Metropolitan production at the Harris Theater, New York, has joined the Vitagraph Company under the direction of Wally Van. In the "Scarlet Runner," she will have an opportunity to display her dramatic talents to the fullest extent.

EDITH STOREY and Antonio Moreno will soon be seen in a five-part Mexican story. Miss Storey plays the part of a dancer and Mr. Moreno that of a Mexican gentleman. Besides producing the picture, George D. Baker also conceived the plot and selected an all-star cast to support the popular Vitagraph pair.

JAMES MCGEE, manager of the Selig studios at Los Angeles, returned to Chicago, Ill., Thursday, May 18, where after a brief business sojourn he left for Vicksburg, Miss. Mr. McGee will act as business manager of the Selig company of players now in Vicksburg filming scenes for "The Crisis."

FRANK DANIELS, the popular Vitagraph comedian is working under the direction of C. Jay Williams in a one-part comedy which comes from the pen of Mark Swan. The story gives the famous actor an opportunity of displaying the peculiar mannerisms which have won him many friends both on the legitimate stage and in the photoplays.

MARC MCDERMOTT, now a recognized Vitagrapher is busily engaged on his first picture to be released by the Vitagraph Company. It is a five-part dramatic story by Louis Joseph Vance and is being filmed by Director William Humphrey as a Blue Ribbon Feature. Naomi Childers, Robert Whitworth and Josephine Earle play important characters in its enactment.

EVELYN BRENT, who appeared in the Metro masterpiece, "The Shooting of Dan McGrew," "The Lure of Heart's Desire," and "The Soul Market," will be seen in "The Spell of the Yukon."

THE SIX young women who were chosen from 700 entrants in a motion picture contest conducted by the International Film Company during the movie exposition at Madison Square Garden last week were Mary Cranston, 122 West Forty-ninth Street; Helene Montrose, care the Gaiety Theater; Frieda Petersen, P. O. Box 1851; Julia Dorland, 117 East Seventeenth Street, and May Brown, 223 West Eighty-third Street.

RUTH LIPSON, one of the Metro corps of ingenues, is moving her household goods from Boston to New York. Her mother will preside over an apartment in deepest Brooklyn.

GUIDO COLUCCI, who plays the proprietor of the cafe in "The Purple Lady," is a native of Alexandria, Egypt, and talks fluently in several languages, including those of America.

NELLIE GRANT, who plays the deserted wife in "The Flower of No Man's Land," the Metro-Columbia photoplay, in which Viola Dana is starred, makes yards and yards of embroidery between "takes" in the studio.

IN MADAME PETROVA'S production, "The Eternal Question," produced by the Metro-Popular Plays and Players, is Henry Leone, well known as a comic-opera bandit of the speaking and singing stage. Mr. Leone plays an Italian organ-grinder in the production.

ALAN HALE, who plays Count Louis Peterlier in "The Purple Lady," the Metro-Rolfe production, in which Ralph Herz is starred, was not always a motion picture player. He once studied to be an osteopath.

WITH STUDIOS now operating in Ithaca, Fort Lee, and New York, a force of International directors are busily preparing to show the world just what can be accomplished upon the screen with such stars as Irene Castle, Nigel Barry, Grace Darling, Harry Fox, Jean Sothern, and Howard Estabrook. Director General Paul Dickey is figuring something like eighteen hours to his working day.

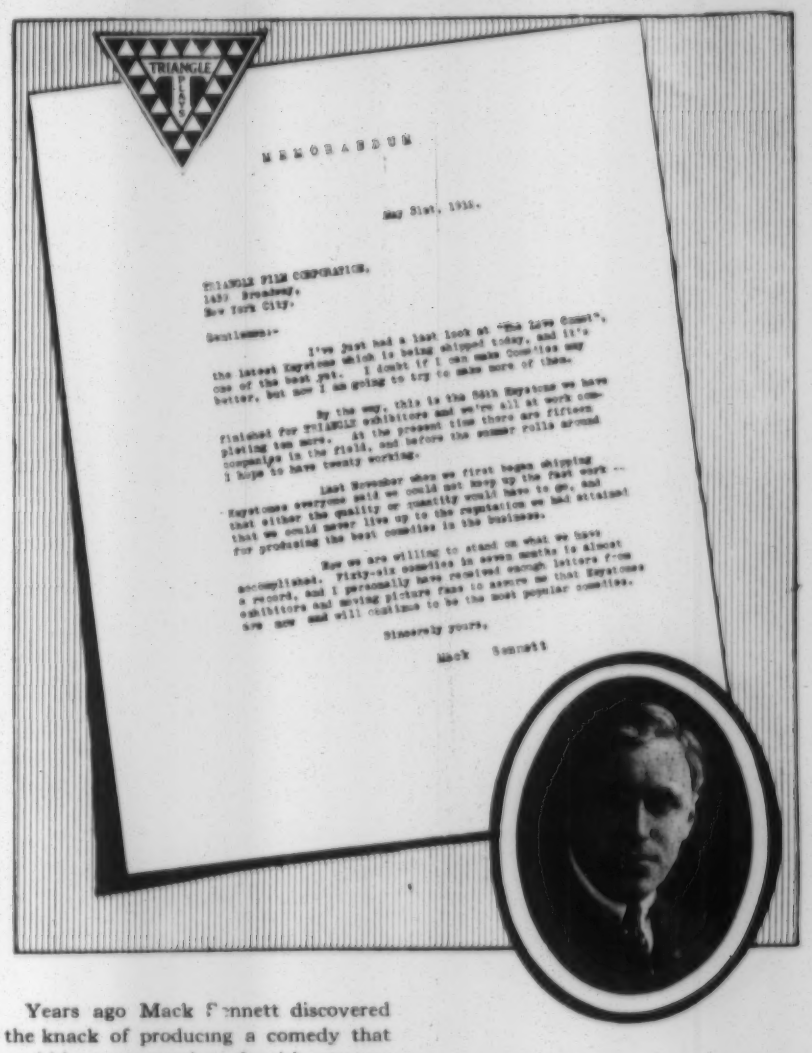
JAMES KIRKWOOD, one of the ablest of photoplay directors, has signed a long term contract with the American Film Company, Inc., and leaves for the American studios in Santa Barbara, Cal., where he will begin the direction of a series of feature photoplays starring Mary Miles Minter. The contract negotiations were conducted by President John R. Freuler, of the Mutual Film Corporation.

MISS GERTRUDE ROBINSON and Miss Iva Shepard are the principals in "Flames of Vengeance, the former in the role of a young girl and the latter as the "vampire." The success of the two women in the leading roles has prompted the Gaumont-Mutual studios to prepare several other dramas for them, in which they will appear as the principals.

ROBERT PATON GIBBS has returned from Florida, where "Westward Ho!" has been in the making. He will complete this picture, in which he plays the leading role, within a fortnight, and then be ready for his Summer dramatic engagements. The first scenes in the picture were taken at Stuart, Fla., where he was elected an honorary member of all the social and commercial clubs in the city.

MISS CONSTANCE CRAWLEY, popular star of the speaking stage, is now actively engaged, in addition to her screen work, in the writing of scenarios for the American-Mutual studios.

Her first effort in this line will be released shortly in two acts, under the title of "Fear."


TRIANGLE
MEMORANDUM
May 31st, 1916.
TRIANGLE FILM CORPORATION,
1457 Broadway,
New York City.
Gentlemen:-
I've just had a last look at "The Love Comet", the latest Keystone which is being shipped today, and it's one of the best yet. I doubt if I can make Comedies any better, but now I am going to try to make more of them.
By the way, this is the 56th Keystone we have finished for TRIANGLE exhibitors and we're all at work completing ten more. At the present time there are fifteen companies in the field, and before the summer rolls around I hope to have twenty working.
Last November when we first began shipping Keystones everyone said we could not keep up the fast work -- that either the quality or quantity would have to go, and that we could never live up to the reputation we had attained for producing the best comedies in the business.
Now we are willing to stand on what we have accomplished. Fifty-six comedies in seven months is almost a record, and I personally have received enough letters from exhibitors and moving picture fans to assure me that Keystones are now and will continue to be the most popular comedies.
Sincerely yours,
Mack Sennett

Years ago Mack Sennett discovered the knack of producing a comedy that could be guaranteed to furnish screams of joy, roars of laughter and he has kept up the good work ever since. There is a special formula he uses sometimes which reads something like this:

"Take one perfectly good dramatic plot, soak in several gallons of fun and laughter, pour in one heavy, and mix thoroughly, add one favored sweetheart, and stir the contents until it is completely twisted out of shape into a hilarious tangle of fun and frolic.

Time, expense, effort or inconvenience are never spared in the making of Keystone Comedies. The orders have always been to make the best pictures possible regardless of cost until Keystone Comedies are acknowledged to be the best Comedies today, and the exhibitor who can show these pictures to his patrons is sure of a pleased audience.

Keystone Comedies are released only through The Triangle Film Corporation as a part of TRIANGLE PLAYS on a regular program. If you are not running Triangle Plays drop us a line for information regarding their presentation. TRIANGLE FILM CORPORATION, 1457 Broadway, New York City.

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FEATURES ON THE MARKET

PARAMOUNT PROGRAMME.

DATE	PRODUCER	PLAY	STAR
May 15	Famous	The Trust	Hazel Dawn
May 18	Morosco	Pasquale	George Beban
May 22	Lasky	The Frameup	Blanche Sweet
May 25	Famous	Saints and Sinners	Peggy Hyland
May 29	Famous	(Open)	Marguerite Clark.
June 1	Lasky	The Gutter Magdalene	Fanny Ward
June 5	Famous	The Evil Thereof	All Star Cast
June 8	Morosco	The Making of Maddalena	Edna Goodrich
June 12	Famous	Silks and Satins	Marguerite Clark
June 15	Famous	Destiny's Toy	Louise Huff
June 19	Lasky	The Clown	Victor Moore
June 22	Famous	Susie Snowflake	Ann Pennington
June 26	Famous	The World's Great Snare	Pauline Frederick
June 29	Pallas	The American Beauty	Myrtle Stedman

V-L-S-E, INC.

May 15	Essanay	Sherlock Holmes	William Gillette
May 15	Vitagraph	The Ordeal of Elizabeth	Lillian Walker, Donald Hall, and Evart Overton
May 15	Vitagraph	Kernel Nutt, the Janitor	Frank Daniels
May 22	Vitagraph	The Suspect	Anita Stewart and S. Rankin Drew
May 22	Vitagraph	Kernel Nutt Wins a Wife	Frank Daniels
May 29	Selig	Into the Primitive	Kathlyn Williams, Guy Oliver, and Harry Lonsdale
May 29	Vitagraph	The Lights of New York	Leah Baird and Walter McGrail
May 29	Vitagraph	Kernel Nutt, the Footman	Frank Daniels
June 5	Lubin	Those Who Toil	Nance O'Neil
June 5	Vitagraph	The Destroyers	Lucille Lee Stewart
June 12	Essanay	That Sort	Warda Howard, Ernest Maupain, Duncan McRae, and John Lorenz
June 12	Vitagraph	The Redemption of David Darcey	James Morrison
June 19	Vitagraph	The Man Behind the Curtain	Lillian Walker and Evart Overton
June 26	Selig	The Valiants of Virginia	Kathlyn Williams, Arthur Shirley, Edith Johnson, Al. W. Filson, Guy Oliver, Billy Jacobs, and Harry Lonsdale
June 26	Vitagraph	Winifred, the Shop Girl	Edith Storey and Antonio Moreno

EQUITABLE RELEASES.

May 15	World	Sudden Riches	Robert Warwick, with Clara Whipple and Gerda Holmes
May 22	World	Tangled Fates	Alice Brady
June 5	World	His Brother's Wife	Ethel Clayton and Carlyle Blackwell
June 12	World	Perils of Divorce	Edna Wallace Hopper and Frank Sheridan
June 19	World	La Boheme	Alice Brady
June 26	World	What Happened at 22?	Frances Nelson and Arthur Ashley

PATHE "GOLD ROOSTER" FEATURES.

Jose	The Beloved Vagabond. (Colored)	Edwin Arden, Katheryn Brown Decker
To be announced	The Weavers	
Jose	The Light That Failed	Robert Edeson and Jose Collins
Fitzmaurice	New York	Florence Reed and Fania Marinoff
Savage	Madame X	Dorothy Donnelly
Wharton	Hazel Kirke	Pearl White
MacKenzie	The Precious Packet	Ralph Kellard and Lois Meredith
Balboa	The Shrine of Happiness	Jackie Saunders
Fitzmaurice	Big Jim Garrity	Robert Edeson and Eleanor Woodruff
Arrow	The Woman's Law	Florence Reed and Duncan McRae
Balboa	Little Mary Sunshine	Baby Helen and Marie Osborne
Daly	The King's Game	Pearl White, George Probert and Sheldon Lewis
	The Girl With the Green Eyes	Katherine Kaelred and Julian L'Estrange

METRO PICTURES CORPORATION.

May 8 A Million A Minute. Francis Bushman and Beverly Bayne.
May 15 The Spell of the Yukon. Edmund Breese.
May 22 Notorious Gallagher. William Nigh and Marguerite Snow.
May 29 The Scarlet Woman. Madame Petrova.
June 5 Dorian's Divorce. Lionel Barrymore and Grace Valentine.
June 12 The Masked Rider. Harold Lockwood and May Allison.
June 19 The Flower of No Man's Land. Viola Dana.

BLUEBIRD PHOTOPLAYS, INC., RELEASES.

May 15 Elusive Isabel. Florence Lawrence.
May 22 A Son of the Immortals. J. Warren Kerrigan.
May 29 Naked Hearts. Francellia Billington.
June 5 The Eye of God. Tyrone Power and Lois Weber.
June 12 Bobbie of the Ballet. Louise Lovely.
June 19 The Three Godfathers. All-Star Cast.
June 26 Shoes. Mary McDonald.

FOX FILM CORPORATION.

May 15 Sins of Men
May 22 Battle of Hearts

TRIANGLE FILM CORPORATION

May 14 (Fine Arts) Susan Rocks the Boat. Dorothy Gish.
May 14 (Ince) Not My Sister. Bessie Barriscale.
May 21 (Fine Arts) A Child of the Paris Streets. Mae Marsh and Robert Harron.
May 21 (Ince) The Primal Lure. William S. Hart.
May 28 (Fine Arts) Mr. Goode, the Samaritan. De Wolfe Hopper.
May 28 (Ince) The Market of Vain Desire. H. B. Warner.

PATHE EXCHANGE.

Week of June 12.

(Pathe) The Iron Claw, No. 16. Dr.
(Pathe) Who's Guilty? No. 6.
(Pathe) Sowing the Wind. Dr.
(Pathe) An Awful Romance. Com.
(Pathe) France's Canine Allies. Edu.
(Pathe) Gorges of Colorado. Scenic.
(Pathe) News No. 48. Top.
(Pathe) News No. 49. Top.

GENERAL FILM RELEASES

Monday, June 12.

(Bio, Reissue) The Spirit Awakened. Dr.
(Kalem) The Disappearance of Helen Mintern. "Social Pirates." 2 R. Dr.
(Lubin) Otto, the Cobbler. Com.
(Selig) Selig-Tribune, No. 47, 1916. Top.
(Selig) The Two Orphans. 3 R. Dr.
(Vit.) Her Loving Relations. Com.

Tuesday, June 13.

(Edison) Not Yet Announced.
(Ess.) Putting It Over. 2 R. Com.
(Lubin) The Avenger. 2 R. Dr.

Wednesday, June 14.

(Ess.) Canimated Nooz Pictorial No. 11. Cartoon-Com.
A Scenic subject on the same reel.

Thursday, June 15.

(Lubin) Sons of the Sea. 3 R. Dr.
(Selig) Selig-Tribune, No. 48, 1916. Top.
(Vim) Hungry Hearts. Com.

Friday, June 16.

(Kalem) The Stenographer's Strategy. Com.
(Knickerbocker Star Feature) An Old Man's Folly. 3 R. Dr.
(Vim) The Raid. Com.
(Vit.) Harold the Nurse Girl. Com.

Saturday, June 17.

(Ess.) The Promise Land. 3 R. Dr.
(Kalem) A Race Through the Air. "Hazards of Helen" Railroad Series. Dr.
(Lubin) Hubby Puts One Over. Com.
(Selig) The Cowpuncher's Peril. Dr.
(Vit.) Ashes. 3 R. Dr.

UNIVERSAL FILM RELEASES

Sunday, June 11.

(Laemmle) The False Gems. Dr.
(L-Ko) Phoney Teeth and False Friends. Com.
(Rex) The Sheriff of Pine Mountain. 2 R. Dr.

Monday, June 12.

(Nestor) Their Awful Predicament. Com.
(Red Feather Photo) What Love Can Do. 5 R. Dr.
(Univ. Special Feature) The Adventures of Peg o' the Ring. 2 R. Dr.

Tuesday, June 13.

(Gold Seal) The Melody of Love. 3 R. Dr.
(Imp) Her Wonderful Secret. Com.

Wednesday, June 14.

(Animated Weekly) No. 24. Top.
(L-Ko) How Stars Are Made. 2 R. Com.
(Rex) When the Wolf Howls. Dr.

Thursday, June 15.

(Big U) Betty's Hobo. Com.-Dr.
(Laemmle) Her Soul's Song. 2 R. Dr.
(Powers) Professor Wiseguy's Trip to the Moon. Comedy Cartoon.
(Powers) Little Journeys in Scenic Japan. Edu.

Friday, June 16.

(Imp) The Devil's Image. 2 R. Dr.
(Nestor) Almost a Widow. Com.
(Victor) The Golden Boot. Com.

Saturday, June 17.

(Bison) A Railroad Bandit. 2 R. Dr.
(Joker) Love Quarantined. Com.

MUTUAL FILM RELEASES

Sunday, June 11.

(Beauty) Thinim Stout. Com.
(Gaumont) "Reel Life." Mutual Magazine.
(Vogue) His Blowout. Com.

Monday, June 12.

(Centaur) The Wasted Years. 5 R. Dr.
(Amer.) Circumstantial Evidence. 2 R. Dr.
(Falstaff) Real Estaters. Com.
(De Luxe) A Man's Soul. Amer. 5 R. Dr.

Tuesday, June 13.

(Thanhouser) Brothers Equal. 2 R. Dr.
(Vogue) Love, Burglars, and a Bull Dog. Com.

Wednesday, June 14.

(Beauty) Billy Van Deusen's Eggs-Spensive Adventure. Com.
(Gaumont) See America First, No. 40, "Yellowstone National Park." Scenic.
(Gaumont) Kartoon Komics. Com.
(Mutual Weekly) No. 76. Top.

Thursday, June 15.

(Than.) The Window of Dreams. 3 R. Dr.

Friday, June 16.

(Cub) Jerry and the Moonshiners. Com.
(Mustang) The Sheriff of Plumas. 2 R. Dr.

Saturday, June 17.

(Centaur) The Star of India. 2 R. Dr.
(Falstaff) Doughnuts. Com.

PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

Our readers are invited to correspond with Mr. Wright.—ED.

There's Bill Wing, of Los Angeles, Cal.! Bill, you know, has been whanging away for lo these many years, and to-day he is enjoying a harvest. On many of the feature films now released one spies the magical name of "William E. Wing" attached thereto. We remember when William was delving among the tares and thistles of disappointment in an endeavor to prepare fruitful soil. The toil was heart-breaking, the photoplay seed seemingly always fell on stony ground. But perseverance won out, and to-day Bill Wing is one of an exclusive class. And we are going to whisper to you one or two little secrets that have aided in Wing's success. We have read his scripts—many of them—and are going to tell some tales out of school. Firstly, Bill Wing seems to have an uncanny conception of human nature, of the joys and the sorrows, of the conflicting emotions that lie more or less dormant in the human heart. In other works, he delves down underneath of things; everything is grist that comes to the Wing mill. The little problems of life which are accorded but cursory attention by the unobservant are ensnared by Wing, juggled, as it were, twisted and turned and magnified naturally, and lo and behold, a good plot results! And then another thing is the care taken by Wing in his sub-titles. Film editors will tell you that they seldom need revision. They carry the punch, the power, and are beautifully clothed. Maybe the Wing scripts are not always produced as written—very few are—but you can bet your last nickel that a majority of the Wing sub-titles are preserved as well as the Wing plots. This is more than can be stated for many others. And then Bill Wing served long apprenticeship as a newspaper man. He was a real-for-sure newspaper man, not a "journalist."

Times Are Hard

Times are hard, Hortense, times are hard. We are speaking of the film game from the writer's standpoint. Many of the elite are emitting loud and piercing screams, and the end is not yet. Cora Drew, photoplay authoress and actress, recently came Eastward from the Golden State. She says script sales are not at all what they should be and that the movie performer is having a hard road to travel. To digress from our regular departmental work, we would remark from all that we can gather that the "soft stuff" for the movie actress and movie actor has gone glimmering. There seems to be a deep-dark plan afoot to engage by picture only and to hack down the pay-roll. Huh! and likewise What! Pep, it would seem that many glued to the pay-roll, working perhaps two days in the week and enjoying life the remainder of the seven, are to be of few days and full of trouble. Film manufacturers are getting systemized; they are eliminating the dead wood; toward the pay-roll they have cast eagle eyes with no favorites played. Believe me, Sir Launcelot, believe me, them were the good old days while they lasted! But to return: Along comes C. A. Frambers, known to fame as president of the Photoplay Authors' Club, of Chicago—along comes Clarence, we repeat, also headed Eastward. He adds his sighs to those of other erstwhile script editors and writers whose pathways are no longer smooth. He says that times are hard in California; that scenario staffs are being reduced; that it is good old Chicago for his and free-lancing. So you see, beloved, times are hard among the elite. How can the "outsider" sit back with joyous laughter. He is not in an exclusive class when it comes to suffering. And when the wheel turns over, the men and the women who have been laboring very, very hard in the script vineyard may come into their own. Good free-lance stuff is wanted, not in alarming quantities—there ain't no such animul—but outside stuff is being viewed with newly appreciative eyes, and that is going some!

He Has Written Another One

What ho! Epes Winthrop Sargent has gone and done it again. After eight long and weary months Epes emerges from his shell and announces in clear, clarion tones that he has written another book. This makes about the fourth book that has come forth from the Sargent source. Every time Epes retires from the limelight we become suspicious, for it's a ten to one wager that he is burning the midnight oil bookishly. Sargent is the author of two mighty excellent works that have aided many a photoplay author, real and near. His second book on the art of photoplay writing is standard and then some. His next one is to make its debut along about July, and they whisper that it's a bully good volume. All through the latest book Mr. Sargent rightfully preaches the lesson that a textbook is merely the beginning of the study of the art and not the end of the work. He also explains, perhaps a dozen or more times at that, that it is the *idea* and *not* the *form* that brings the editorial check.

Here's the Kick

Sad, perhaps, but we are firmly determined to kick a hole in this latest plan for the printing of synopsis in magazine form and copyrighting. "Figure it out," writes one author. "The single blanket copyright covers all the contents. Now the individual author *must* obtain from the publisher an assignment of the rights and must enter this assignment with the Copyright Office for a fee of $1 for the first three hundred words, $2 for a thousand words, and a dollar a thousand for all additional. When he makes a sale he must reassign these rights for the same fee, making three entries for a single work. I gather that the Registrar himself does not approve the idea."

Word from the Coast

Charles B. Hoadley, who is one of the elect when it comes to writing good photoplay plots, is now a valued member of the American Film Co. staff at Santa Barbara, Cal. He comes along with a chatty letter concerning Pacific Coast activities interesting to the "Reals" and the "Nears." "The American Company has one of the best scenario departments on the Coast," writes Mr. Hoadley. "Julian Lamothe, the young Southern writer, has joined the American staff and is writing five-reel stories. J. Edward Hungerford, Karl Coolidge, William Parker, Clifford Howard, A. W. Coldeway, Al. Santell, Kenneth Clark, Nathan Oakes and others are busy. Santa Barbara is swarming with authors, novelists, feature writers and artists. They nearly all own their own homes, as it is an ideal spot to live in. Nearly all the actors on the lot own automobiles, as motoring is about the only source of amusement."

Go Slowly

Here is a good argument from the pen of B. F. Barrett, who says that photoplay authors should not be over-zealous. "When a script is accepted and you receive your check accompanied by a polite letter from the editor saying that he will be glad to receive further contributions from you, do not think that your reputation is made and any script which bears your name will immediately be accepted. Do not bundle up all the old manuscripts you have been unable to sell and fire them right back at the editor, for he will return them to you just as quickly. He does not want any old thing you have, he wants other plays which measure up to the standard of the one he has just accepted. This bombardment of mediocre and amateurish scripts will be liable to spoil your career just as it has started. As there is a psychological moment for everything, so is there a psychological time in plot-making and selling. To be successful requires patience, definite ambition and good judgment. Be not afraid to work, study, wait for success, and you will reach your goal."

Hard Labor

Look upon the writing of photoplay plots as plain hard labor. Get the idea out of your head that you are "inspired," "talented," "gifted." Script writing is a profession that must be mastered, and there is more perspiration than inspiration connected with the work. Heart-breaking toil is essential for success. Genius is just a capacity for taking pains. There is no royal road to success. We know of a former cabinet maker. He wished recreation in the evening. He thought that maybe he could write photoplay plots. He tried and tried again and again. The cabinet maker earned more money writing plots for motion pictures last year than he did in his regular occupation as an artisan. There was no "genius," so called, connected with it. He toiled, that's all!

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for the
Actors' Fund of America

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SAMUEL GOLDFISH, Chairman
EXECUTIVE COMMITTEE
30 East 42nd Street, New York

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FEATURES ON THE MARKET

PARAMOUNT PROGRAMME.

DATE	PRODUCER	PLAY	STAR
May 15	Famous	The Trust	Hazel Dawn
May 18	Morosco	Pasquale	George Beban
May 22	Lasky	The Frameup	Blanche Sweet
May 25	Famous	Saints and Sinners	Peggy Hyland
May 29	Famous	(Open)	Marguerite Clark.
June 1	Lasky	The Gutter Magdalene	Fanny Ward
June 5	Famous	The Evil Thereof	All Star Cast
June 8	Morosco	The Making of Maddalena	Edna Goodrich
June 12	Famous	Silks and Satins	Marguerite Clark
June 15	Famous	Destiny's Toy	Louise Huff
June 19	Lasky	The Clown	Victor Moore
June 22	Famous	Susie Snowflake	Ann Pennington
June 26	Famous	The World's Great Snare	Pauline Frederick
June 29	Pallas	The American Beauty	Myrtle Stedman

V-L-S-E, INC.

May 15	Essanay	Sherlock Holmes	William Gillette
May 15	Vitagraph	The Ordeal of Elisabeth	Lillian Walker, Donald Hall, and Evart Overton
May 15	Vitagraph	Kernel Nutt, the Janitor	Frank Daniels
May 22	Vitagraph	The Suspect	Anita Stewart and S. Rankin Drew
May 22	Vitagraph	Kernel Nutt Wins a Wife	Frank Daniels
May 29	Selig	Into the Primitive	Kathlyn Williams, Guy Oliver, and Harry Lonsdale
May 29	Vitagraph	The Lights of New York	Leah Baird and Walter McGrail
May 29	Vitagraph	Kernel Nutt, the Footman	Frank Daniels
June 5	Lubin	Those Who Toil	Nance O'Neil
June 5	Vitagraph	The Destroyers	Lucille Lee Stewart
June 12	Essanay	That Sort	Warda Howard, Ernest Maupain, Duncan McRae, and John Lorens
June 12	Vitagraph	The Redemption of David Darcey	James Morrison
June 19	Vitagraph	The Man Behind the Curtain	Lillian Walker and Evart Overton
June 26	Selig	The Valiants of Virginia	Kathlyn Williams, Arthur Shirley, Edith Johnson, Al. W. Filson, Guy Oliver, Billy Jacobs, and Harry Lonsdale
June 26	Vitagraph	Winifred, the Shop Girl	Edith Storey and Antonio Moreno

EQUITABLE RELEASES.

May 15	World	Sudden Riches	Robert Warwick, with Clara Whipple and Gerda Holmes
May 22	World	Tangled Fates	Alice Brady
June 5	World	His Brother's Wife	Ethel Clayton and Carlyle Blackwell
June 12	World	Perils of Divorce	Edna Wallace Hopper and Frank Sheridan
June 19	World	La Boheme	Alice Brady
June 26	World	What Happened at 22?	Frances Nelson and Arthur Ashley

PATHE "GOLD ROOSTER" FEATURES.

Jose	The Beloved Vagabond. (Colored)	Edwin Arden, Katheryn Brown Decker
To be announced	The Weavers	
Jose	The Light That Failed	Robert Edeson and Jose Collins
Fitzmaurice	New York	Florence Reed and Fania Marinoff
Savage	Madame X	Dorothy Donnelly
Whartons	Hazel Kirke	Pearl White
MacKenzie	The Precious Packet	Ralph Kellard and Lois Meredith
Balboa	The Shrine of Happiness	Jackie Saunders
Fitzmaurice	Big Jim Garrity	Robert Edeson and Eleanor Woodruff
Arrow	The Woman's Law	Florence Reed and Duncan McRae
Balboa	Little Mary Sunshine	Baby Helen and Marie Osborne
Daly	The King's Game	Pearl White, George Probert and Sheldon Lewis
	The Girl With the Green Eyes	Katherine Kaelred and Julian L'Estrange

METRO PICTURES CORPORATION.

May 8 A Million A Minute. Francis Bushman and Beverly Bayne.
May 15 The Spell of the Yukon. Edmund Breese.
May 22 Notorious Gallagher. William Nigh and Marguerite Snow.
May 29 The Scarlet Woman. Madame Petrova.
June 5 Dorian's Divorce. Lionel Barrymore and Grace Valentine.
June 12 The Masked Rider. Harold Lockwood and May Allison.
June 19 The Flower of No Man's Land. Viola Dana.

BLUEBIRD PHOTOPLAYS, INC., RELEASES.

May 15 Elusive Isabel. Florence Lawrence.
May 22 A Son of the Immortals. J. Warren Kerrigan.
May 29 Naked Hearts. Francellia Billington.
June 5 The Eye of God. Tyrone Power and Lois Weber.
June 12 Bobbie of the Ballet. Louise Lovely.
June 19 The Three Godfathers. All-Star Cast.
June 26 Shoes. Mary McDonald.

FOX FILM CORPORATION.

May 15 Sins of Men
May 22 Battle of Hearts

TRIANGLE FILM CORPORATION

May 14 (Fine Arts) Susan Rocks the Boat. Dorothy Gish.
May 14 (Ince) Not My Sister. Bessie Barriscale.
May 21 (Fine Arts) A Child of the Paris Streets. Mae Marsh and Robert Harron.
May 21 (Ince) The Primal Lure. William S. Hart.
May 28 (Fine Arts) Mr. Goode, the Samaritan. De Wolfe Hopper.
May 28 (Ince) The Market of Vain Desire. H. B. Warner.

PATHE EXCHANGE.

Week of June 12.

(Pathe) The Iron Claw, No. 16. Dr.
(Pathe) Who's Guilty? No. 6.
(Pathe) Sowing the Wind. Dr.
(Pathe) An Awful Romance. Com.
(Pathe) France's Canine Allies. Edu.
(Pathe) Gorges of Colorado. Scenic.
(Pathe) News No. 48. Top.
(Pathe) News No. 49. Top.

GENERAL FILM RELEASES

Monday, June 12.

(Bio. Reissue) The Spirit Awakened. Dr.
(Kalem) The Disappearance of Helen Mintern. "Social Pirates." 2 R. Dr.
(Lubin) Otto, the Cobbler. Com.
(Selig) Selig-Tribune, No. 47, 1916. Top.
(Selig) The Two Orphans. 3 R. Dr.
(Vit.) Her Loving Relations. Com.

Tuesday, June 13.

(Edison) Not Yet Announced.
(Ess.) Putting It Over. 2 R. Com.
(Lubin) The Avenger. 2 R. Dr.

Wednesday, June 14.

(Ess.) Canimated Nooz Pictorial No. 11. Cartoon-Com.
A Scenic subject on the same reel.

Thursday, June 15.

(Lubin) Sons of the Sea. 3 R. Dr.
(Selig) Selig-Tribune, No. 48, 1916. Top.
(Vim) Hungry Hearts. Com.

Friday, June 16.

(Kalem) The Stenographer's Strategy. Com.
(Knickerbocker Star Feature) An Old Man's Folly. 3 R. Dr.
(Vim) The Raid. Com.
(Vit.) Harold the Nurse Girl. Com.

Saturday, June 17.

(Ess.) The Promise Land. 3 R. Dr.
(Kalem) A Race Through the Air. "Hazards of Helen" Railroad Series. Dr.
(Lubin) Hubby Puts One Over. Com.
(Selig) The Cowpuncher's Peril. Dr.
(Vit.) Ashes. 3 R. Dr.

UNIVERSAL FILM RELEASES

Sunday, June 11.

(Laemmle) The False Gems. Dr.
(L-Ko) Phoney Teeth and False Friends. Com.
(Rex) The Sheriff of Pine Mountain. 2 R. Dr.

Monday, June 12.

(Nestor) Their Awful Predicament. Com.
(Red Feather Photo) What Love Can Do. 5 R. Dr.
(Univ. Special Feature) The Adventures of Peg o' the Ring. 2 R. Dr.

Tuesday, June 13.

(Gold Seal) The Melody of Love. 3 R. Dr.
(Imp) Her Wonderful Secret. Com.

Wednesday, June 14.

(Animated Weekly) No. 24. Top.
(L-Ko) How Stars Are Made. 2 R. Com.
(Rex) When the Wolf Howls. Dr.

Thursday, June 15.

(Big U) Betty's Hobo. Com.-Dr.
(Laemmle) Her Soul's Song. 2 R. Dr.
(Powers) Professor Wiseguy's Trip to the Moon. Comedy Cartoon.
(Powers) Little Journeys in Scenic Japan. Edu.

Friday, June 16.

(Imp) The Devil's Image. 2 R. Dr.
(Nestor) Almost a Widow. Com.
(Victor) The Golden Boot. Com.

Saturday, June 17.

(Bison) A Railroad Bandit. 2 R. Dr.
(Joker) Love Quarantined. Com.

MUTUAL FILM RELEASES

Sunday, June 11.

(Beauty) Thinim Stout. Com.
(Gaumont) "Reel Life." Mutual Magazine.
(Vogue) His Blowout. Com.

Monday, June 12.

(Centaur) The Wasted Years. 5 R. Dr.
(Amer.) Circumstantial Evidence. 2 R. Dr.
(Falstaff) Real Estaters. Com.
(De Luxe) A Man's Soul. Amer. 5 R. Dr.

Tuesday, June 13.

(Thanhouser) Brothers Equal. 2 R. Dr.
(Vogue) Love, Burglars, and a Bull Dog. Com.

Wednesday, June 14.

(Beauty) Billy Van Deusen's Eggs-Spensive Adventure. Com.
(Gaumont) See America First, No. 40, "Yellowstone National Park." Scenic.
(Gaumont) Kartoon Komics. Com.
(Mutual Weekly) No. 76. Top.

Thursday, June 15.

(Than.) The Window of Dreams. 3 R. Dr.

Friday, June 16.

(Cub) Jerry and the Moonshiners. Com.
(Mustang) The Sheriff of Plumas. 2 R. Dr.

Saturday, June 17.

(Centaur) The Star of India. 2 R. Dr.
(Falstaff) Doughnuts. Com.

PHOTOPLAY AUTHORS REAL AND NEAR

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